GRAPHIC STORY WORLD
FORTY CENTS
FOUR·DECEMBER

FORT NAVAJO une Aventure du Lieutenant BLUEBERRY
LE CHEVAL DE FER
TEXTE DE CHARLIER
DESSINS DE GIRAUD
JUSTEMENT, NON!.. SE CROYANT EN SECURITÉ, LES INDIENS ONT LAISSÉ LEURS VILLAGES SANS DÉFENSE, POUR SE PORTER SUR LE PASSAGE DES HARDES DE BISONS! NOUS ALLONS TOMBER SUR LEURS CAMPS COMME LA FOUDRE!..
PAR PLAISIR?! VOIRE!..
©

L.A. COMICS IS COMING

WALLACE WOOD WILL DRAW FOR NEW FULL-COLOR UNDERGROUND COMIC BOOK. BILL SPICER IS CO-PUBLISHER.

"FOUR COMICS ARE NOW COMPLETED, and in the works is a full-color showcase comic——featuring Wally Wood and the leading underground and overground artists," says Bill Spicer, one of the three editor-publishers of the new Los Angeles Comic Book Company.

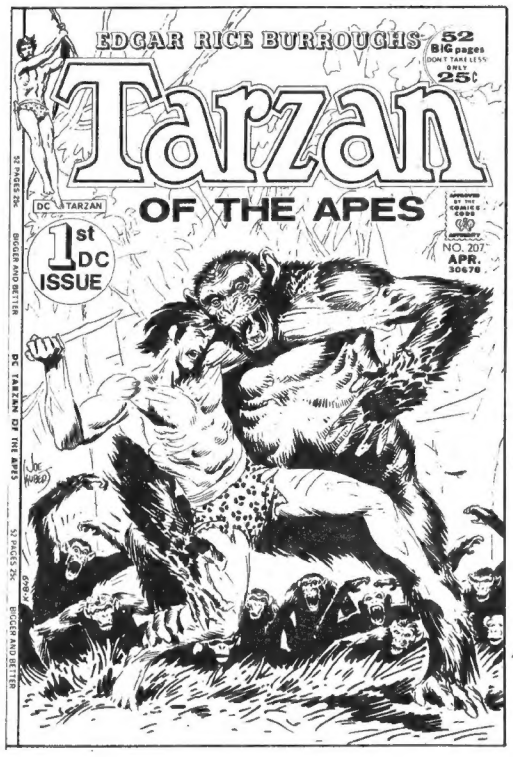
Due out around the first of the year is LACBC's initial black-&-white title, *L.A. Comics*——with a wide variety of underground humor strips. Then comes *Mickey Rat*, by Chester C.C. Whatsisname and Jack Armstrong the All-American Cartoonist, John Thompson's *Eternal Tales*, in which an Indian shaman is transported to a star in the Pleides for adventures in science fiction and mysticism, and *Blues Comics*, by Bill Berger-on——all scheduled for 1972. Also in the works is *Tales Calculated to Drive You Underground*, in addition to the experimental magazine. LACBC has talked with Robert Crumb, Gilbert Shelton and Robert Williams about future work. Dennis Ellef-son——cartoonist, and editor of *Cycletoon*——will contribute, along with Jay Worthington and An-thony Cox.

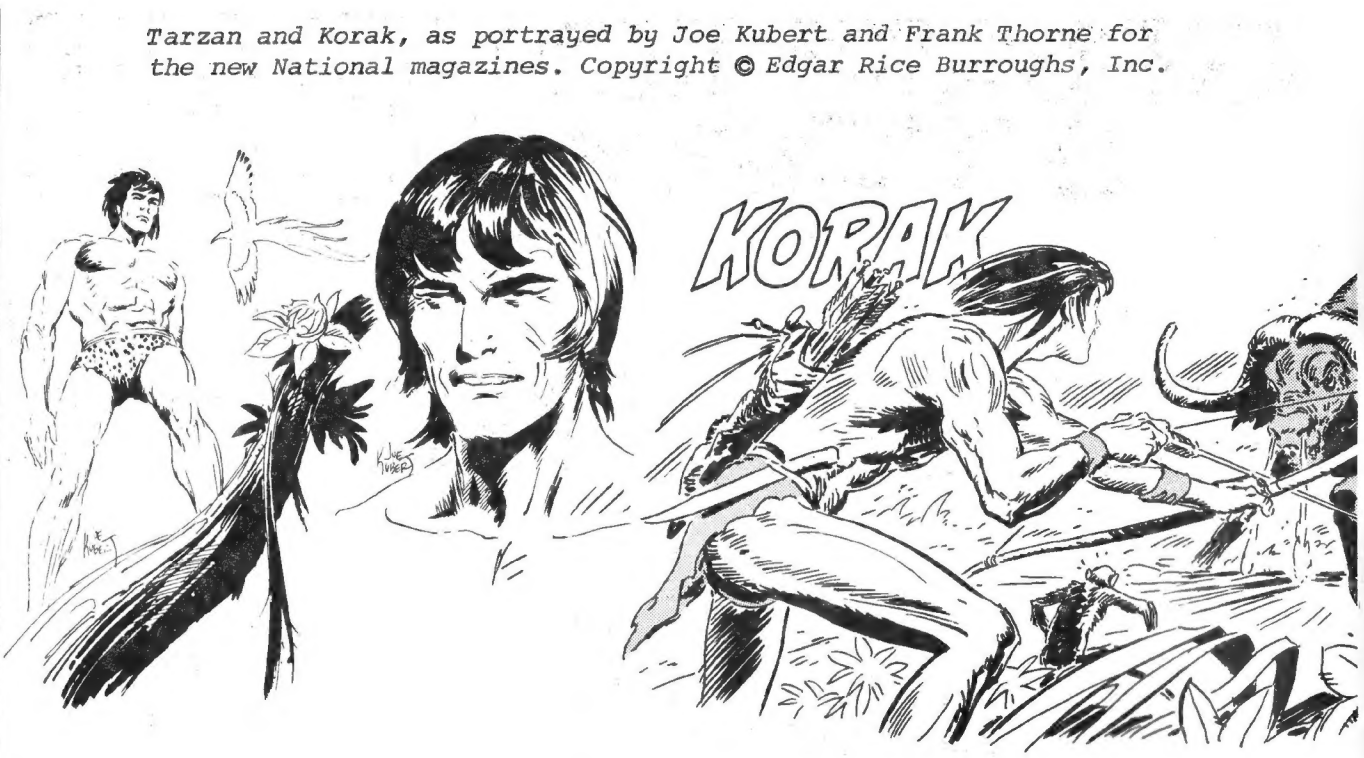
The company, formed by Fred Walker, Mike Moore (former mana-ger of the Los Angeles *Free Press* bookstore in Westwood, who is arranging distribution as well as editing), and Spicer (editor & publisher of *Graphic Story Magazine*), is also experi-menting with syndication. The complete, revised version of George Metzger's extraordinary "Be-yond Time and Again" is now running serially in *The Staff*, Los Angeles' major new underground weekly newspaper. Other LACBC strips are appear-ing from time to time in *The Staff*.

Spicer is particularly excited about the full-color showcase magazine. "It's the experimental lab of the L. A. Comic Book Company. We hope to break new ground with a title that's neither un-derground nor establishment." It's now scheduled for mid-1972.

The black-&-white comic books are fifty-cent —ers, but no price has yet been announced for the new color magazine. For more information about forthcoming publications, write: Los Angeles Comic Book Company, 11565 Missouri [*continued*]

LEFT: The first Graphic Novel. (See GRAPHIC STORY REVIEW, page 5.)





Tarzan and Korak, as portrayed by Joe Kubert and Frank Thorne for the new National magazines. Copyright © Edgar Rice Burroughs, Inc.

Ave., Los Angeles, Calif. 90025. Subscriptions to *The Staff* are $4.00 for six months in the U.S., $5.50 in Canada and Latin America, and $6.50 elsewhere. Write: 6472 Santa Monica Blvd., Hollywood, California 90038.

NEWSFRONTS

A COMICS CREATOR CAN VIRTUALLY "roll his own" contract—if National Periodical Publications finds his property attractive enough, Carmine Infantino, National's publisher told the members of the Academy of Comic Book Arts at a recent meeting—certain rights of ownership, merchandising rights, and other contractual concessions are now possible. Previously, National, like virtually all comic book publishers, bought all rights from the creators.

"We want *fully* developed stories and characters, not just ideas," Carmine Infantino tells us. "All presentations must be complete and meet the highest professional standards, with scripts, model-sheets, and sample artwork." The exact details of the new contractual agreements have not yet been worked out, and—reportedly—writers and artists are waiting for more definite word before submitting material. However, National's action indicates a major breakthrough for the graphic story creator is underway.

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Comixscene IS THE NEW TABLOID NEWS-letter from Jim Steranko's Supergraphics. Edited by Gary Brown, who has been editing and publishing *Comic Comments*—a fine comics news publication—and designed and laid-out by Steranko, it is certain to be an outstanding publication. The first issue will be out in January. Write: Supergraphics, Box 445, Wyomissing, Pennsylvania 19610.

*

THE COMPLETE LINEUP FOR THE FIRST issue of the Menomonee Falls *Gazette*—the newspaper strip weekly—has just been announced: "Secret Agent Corrigan," "Tarzan," "Modesty Blaise," "Batman and Robin," "James Bond," "Air Hawk," "Rip Kirby," "The Phantom," "Jeff Hawke," "Flash Gordon," "Drift Marlo," "Mandrake the Magician," and "Jeff Cobb"—and a special reprint feature, "Superman," which will start with the origin in 1939. The first issue will be dated December 6-11, and start with that week's strips, but it will be published on the 13th to comply with a "week-delay" clause in the *Gazette's* contract with King Features. Incidentally, the publisher, Jerome L. Sinkovec, has signed a full year's contract with United Features and King, which will assure continued publication. Write: The Menomonee Falls *Gazette*, N85 W16505 Mary Court, Menomonee Falls, Wisconsin 53051.

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THE 1971 PHENIX PRIZES HAVE JUST been announced. Each year, France's *Phenix*, "Revue Internationale de la Bande Dessinee," gives awards to the outstanding graphic stories and strips of the world. For the first time, all the foreign prizes go to the U.S.A. J. P. Dionnet writes:

First Prize: Gotlib, for all his work. (Gotlib is a *Pilote* artist, specializing in humor and parody. His work is often as good as that of Kurtzman, Elder, Davis, etc. in *Mad Comics*.)

Best Adventure Artist: Hugo Pratt, for his graphic story "Corto Maltese" in *Pif*. (Most critics think he is, by far, the best adventure artist in Europe.)

Best Funny Animal Artist: Mandryka, for "Le concombre masque." (Mandryka draws very strange "funny vegetables" for *Pilote*.)

Best Science Fiction Artist: Jean Claude Forest, for "Mysterieuse matin, midi et soir," in *Pif*. (The *Barbarella* author has done a very curious story, humorous and poetical, reminiscent of Jules Verne's *Mysterious Island*.)

Best Realistic Foreign Artist: Neal Adams, for "Green Lantern-Green Arrow."

Best Foreign Humor Artists; Johnny Hart and Brant Parker, for "Wizard of Id."

Prize for Special Effort Outside the Field: David Pascal, of the National Cartoonists Society.

Prize for New Graphic Experiments: Touis and Friedman, young Belgian artists working at *Pilote*.

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PHILIP WYLIE, ONE OF THE MOST IN-fluential writers of the 20th Century, died October 23rd of a heart ailment. Although his critical reputation rests largely on his later books—beginning with *Generation of Vipers*, a 1942 attack on American society—it may be that his earliest work was the most influential by far.

His first novel, *Gladiator*, published in 1930, the story of the second physical superman in contemporary literature (Edgar Rice Burroughs's John Carter of Mars was the first), strongly influenced Jerry Siegel & Joe Shuster's original "Superman," one of the most significant stories ever written. Wylie's other contributions to modern mythology were as far-reaching, if less important. His 1932 novel *Savage Gentleman* was (with Erle Stanley Gardner's "Speed Dash" stories for Street & Smith) the source of the immensely popular "Doc Savage" series. And the same book was the acknowleged inspiration for the very successful "Gen-

ius Jones" comic book stories by Alfred Bester and Stan Kaye, published in *Adventure Comics* and *More Fun Comics* in the early '40s. The opening sequences of "Flash Gordon" were clearly inspired by Philip Wylie & Edwin Balmer's *When Worlds Collide*, first serialized in *Blue Book* in 1932. Later, a syndicated newspaper strip, "Speed Spaulding," was based directly on the novel.

Like H.G. Wells—whose work, with Edgar Rice Burroughs's, was Wylie's own inspiration—he soon turned from storyteller to journalist and pamphleteer. His fame today derives from these later works. And yet his early novels, which united the themes of a previous generation and passed them on to another, may prove the most important of all—for in the end, myth is more powerful than the most powerful journalism.

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DOUG WILDEY RETURNS TO THE NEWSPAPer comic section in April—with "Ambler," a contemporary adventure strip, "hopefully on the cerebral side," featuring a long-haired hero. It's being syndicated by the Chicago Tribune-N. Y. News Syndicate, daily and Sunday. Wildey, creator of the animated tv adventure series "Jonny Quest," and illustrator of "The Saint" newspaper strip of a few years back, is a long-time comic book artist as well —drawing for Marvel, Gold Key (illustrating several "Tarzan" adaptations, including "Tarzan at the Earth's Core"), and most recently, National, where he has just completed two war stories for Joe Kubert.

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SEVENTY-FIVE YEARS AGO THE FIRST "Yellow Kid" cartoon by R. F. Outcault was published in the New York *World*—on February 16th, 1896. And "75 Years of the Comics" was the title of an exhibition held at the New York Cultural Center from Wednesday, September 8th through Sunday, November 7th, 1971. The exhibition, arranged by Maurice Horn, was one of the largest and most comprehensive on comic art yet to be held in the United States, comprising an officially estimated total of over 300 examples of important American and Western European newspaper strips and comic books, representing the works of over 130 cartoonists.

The exhibit contained examples of earlier cartoons than the "Yellow Kid" and admitted that it was difficult to set one particular date as that of the birth of comic art, but it emphasized that publication of Outcault's cartoon was a pivotal moment because it marked the beginning of the public's acceptance of comic art as a distinct medium, and forecast the development of strips with continuing casts of characters and story situations.

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THE NEW YORK Cultural Center is a large, modern building just off Columbus Circle in New York City. It consists of five floors of public display area, with rest lounges between the floors, and a lobby-*cum*-bookshop on the ground floor. An elevator takes the attendee to the top floor from which he walks down, viewing the displays as he goes. During most of this period the Center held two exhibitions simultaneously. The second, "Art in Revolution: Soviet Art and Design Since 1917," had by far the bigger billing, and the top three floors were devoted to Soviet architecture, cinema, furniture design, poster art, and the like. The comic art exhibit occupied floors two and one, each laid-out with one large exhibit room facing the staircase and two smaller rooms on either side.

The display was arranged chronologically. It began on the second floor in the first side room, with newspaper strips through World War I, continued into the main room with the strips (mostly humorous) up through the 1930s, then went into the second side room for the introduction to the realistic-dramatic adventure strips and comic books of the '30s and '40s. On the first floor, the first side room brought the traditional American newspaper strips and comic books up to date, and the main room completed the exhibition with a sampling

of modern European comic art and American underground comix. The final side room was not used.

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THE ATTRACTIVELY wall-mounted art was generally well chosen. Most of the displays were printed newspaper and comic book pages, but there were a number of sheets of original artwork (including a beautifully tinted page from Burne Hogarth's forthcoming coffee - table *Tarzan* adaptation). Each item was credited, "From the collection of...", and while the largest percentage seemed to be owned by Maurice Horn himself, there was also an impressive amount of support shown from

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other collectors and many artists.

The content of the exhibit was most interesting and informative in the field of the American newspaper strip through World War II. All of the important strips were represented, usually by particularly humorous or exciting pages, or by important events in their histories (such as the marriage of Blondie and Dagwood in "Blondie," and the first appearance of Huey, Dewey, and Louie in "Donald Duck"). The only point on which the examples could be faulted was in sometimes failing to show important characters. The "Wash Tubbs" display, for instance, featured only a battle between two bandit gangs; none of the strips's stars were shown at all. "Little Orphan Annie" showed only Annie and Sandy; no Daddy Warbucks, Punjab, or Asp. This fault was also evident in the comic book displays; Marvel's "X-Men" featured only Havok prominently—and he could hardly be called an important member of that group. Most of these examples were good enough as samples of their artists' art and presented adequately the flavor of the strips, but failed to give their stars proper credit.

Coverage was excellent on the underground comix. The exhibit included examples of the work of virtually all the most important underground cartoonists—Crumb, Shelton, Lynch, Williamson, Irons, Spiegelman, Wilson, etc. There was also a glass showcase on the second floor containing most of the scholarly and popular books that have been written about comic art (such as Becker's *Comic Art in America*), and sample issues of all the serious journals devoted to the field (*Cartoonist PROfiles*, *Graphic Story Magazine*, etc., including many foreign titles). The section on European comic art was fine as an example of the best that France, Belgium, Spain, and Italy are offering at the moment. (Only one sample from Britain, though a good one: "Modesty Blaise."

The exhibition was weakest in its coverage of comic books, and newspaper strips of the last twenty-five years. This was by design, not ignorance. Horn's stated opinion is that there hasn't been that much worthy of display since 1945. Also, in reply to a question from this reviewer concerning certain omissions, he said that in his view a graphic story *must* have continuing characters to be true comic art. Otherwise all you have is illustrated versions of regular fiction, even if the stories happen to be original rather than adaptations from books or magazines. This is why the exhibition contained no examples of EC work from the '50s, or girl's romance comic books, or the black-&-white horror comics. If this statement answers some questions, it raises others—such as why Vampirella was not included (she's certainly a continuing character), or why the exhibition *did* include several items not containing continuing characters, such as S. Clay Wilson's underground work and a page from a National war comic (one of the short filler stories).

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THE SUCCESS of any exhibition has to be measured against both the quality of its content and its acceptance by its intended audience. "75 Years of the Comics" scores very highly on both counts. Though the collectors and specialists might quibble over some ommisions, nobody could deny the overall comprehensiveness of the selections. According to report, the general public attended in droves and enjoyed it all very much. The exhibition was well covered in the news media even before it opened (*vide Nation*, August 30, 157-8; New York *Times*, September 8, 54), and was publicised continuously by the East Coast newspapers and television shows, most of which gave it a sober, respectable, and favorable coverage. This brought out the public, whose interest was mostly superficial and was well sated by the wealth of cartoons it found. In turn, the favorable word-of-mouth reports brought in still more people. Attendance was heavy up until the exhibition ended.

Minor impressions: It was good to see Carl Barks given credit for a page of "Donald Duck" artwork. This exhibit was the first opportunity for the general public to learn that the Good Artist did indeed have a name.

Minor quibbles: The information cards were obviously prepared by a typist unfamiliar with comic art, since there were a number of misspellings of personal names. F. Offer. George Tuske. Albert Uderzo's name was spelled two different ways, both wrong. Too, the whole exhibit seemed quite sparse and empty in comparison with the Soviet art display upstairs, which filled three floors completely—in addition to the wall-mounted displays there were large stands and items of furniture and stage-sets around the rooms. But the comic art exhibit, with the exception of a relatively small glass showcase, consisted entirely of wall-mounted displays, and the final room on the first floor was completely empty. The result was a flow of people walking around the walls and an enormous amount of empty space in the middle of each room. It gave the impression that the exhibit was sketchy and incomplete.

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MINOR QUIBBLES aside, the exhibition was an undeniable success. Other experts might have emphasized different aspects of comic art, but Mr. Horn was certainly entitled to express his own preference in his own exhibition.

He set out to present a show oriented toward the past history of comic art, with an emphasis on items of the highest quality. He did so. It's up to others now to arrange exhibits with a more modern approach, or a more technical, a more international, a more innovative, or still other approach. "75 Years of the Comics" was popular enough that hopefully there is encouragement and incentive now for similar exhibitions in museums and art centers all around the country in the near future. =Fred Patten

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THE FILM WORLD: METROMEDIA'S FIRST full-length feature, "Tales from the Crypt"—based on EC Comics stories—will star Sir Ralph Richardson. It's being produced in association with Amicus Productions, and Cinerama will distribute...Paul Terry, one of the pioneers of the animated cartoon died October 26th of cancer. He was 84. His work spanned the silent and sound eras, from "Aesop's Film Fables" to "Mighty Mouse," "Heckle & Jeckle," and "Farmer Al Falfa"...One month later, Milton J. Baylor, another pioneer cartoonist and animator—for Walt Disney and Walter Lantz—died at 73 in Los Angeles. He was one of the first to develop stop-motion film techniques.

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The World's Mightiest Fathead, A novel by Max Schultz? Yep. It's coming from William Black's Paragon Publications. Max Schultz? The World's Mightiest Fathead? Umm... it'd make fascinating reading, wouldn't it, if someone like—say—C. C. Beck were to write a thinly fictionalized tale of the *inside* story of—say—The World's Mightiest Mortal, Captain Marvel? You know it. For more information, write William Black, Paragon Publications, 701 Shell St., Tallahassee, Florida 32303.

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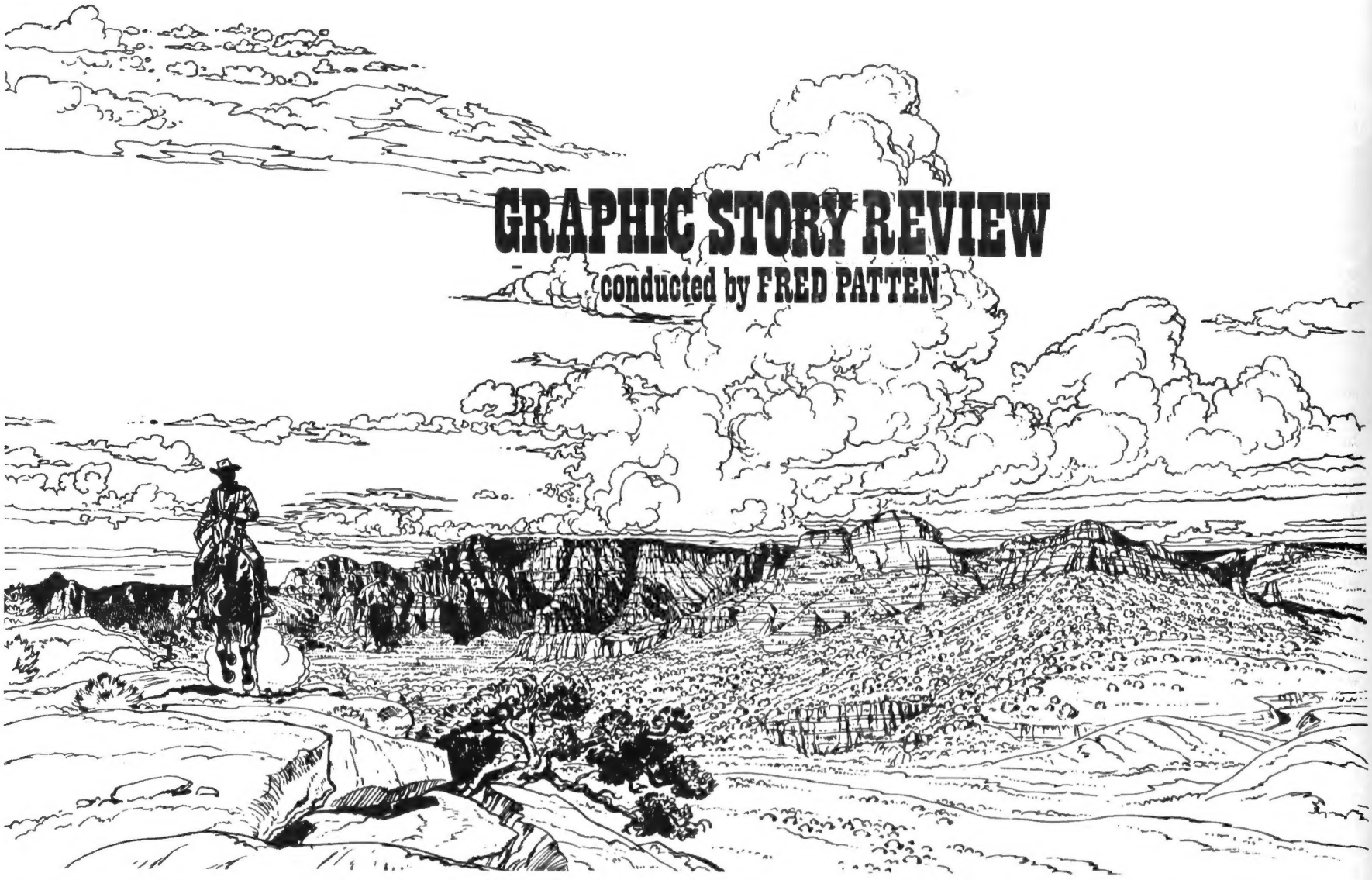
A FIVE-MINUTE RADIO SHOW BASED ON characters in Marvel Comics is being planned by National Copacetic Ltd., as a barter deal for advertisers. NCL president Stephan Lemberg says he is also planning a tv special and other events based on the characters.

Lemberg says the series will consist of 65 programs aimed at rock stations with a 16-25 year-old aud-

[*continued on page 16*]

GRAPHIC STORY REVIEW

conducted by FRED PATTEN



Le Cheval de Fer, by Jean - Michel Charlier & Jean Giraud. (Dargaud Editeur, Paris; Editions du Lombard, Bruxelles; 1970; 48p.)

L'Homme au Poing d'Acier, by Jean-Michel Charlier & Jean Giraud. (Dargaud Editeur, Paris; Editions du Lombard, Bruxelles; 1971; 48p.)

La Piste des Sioux, by Jean-Michel Charlier & Jean Giraud. (Dargaud Editeur, Paris; Editions du Lombard, Bruxelles; 1971; 48p.)

Le General Tete Jaune, by Jean-Michel Charlier & Jean Giraud. (Dargaud Editeur, Paris; Editions du Lombard, Bruxelles; 1971; 48p.)

Each book is 22.5 cm. x 29.5 cm. (approx. 9" x 11 1/2"), printed in full color, and hardbound, with illustrated covers.

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Available for 80 Belgian francs each, plus 20% for postage and handling, from: Les Editions du Lombard, Avenue P.-H. Spaak 1 a 11, 1070 Bruxelles, Belgium. Available in the U.S. for $2.75 each (postage and handling included) from: Graphic Story Bookshop, 11863 West Jefferson Blvd., #1, Culver City, California 90230.

WITH THE PUBLICATION of *Le General Tete Jaune* in October, the longest "Lieutenant Blueberry" adventure to date has come to a conclusion. The tradition of French comics is to have each story a complete adventure so that it can be printed in album form and sold as an individual novel. With the price of a hardcover, full-color album approaching $2.00, young readers are naturally hesitant to buy one if the story is only part of a serial that may cost an additional

$2.00 or more to complete. "Tintin" pioneered the novel that required two albums to tell, but such have remained rare. "Lieutenant Blueberry" is the only series so far to run a single story stretching over four volumes. This story was serialized in the weekly *Pilote* magazine between 1966 and 1968. The first volume was printed in album format early last year, and now with the appearance of *Le General Tete Jaune* it's finally all available in book form for collectors.

*

"Lieutenant Blueberry" is popular in France as the best-drawn and most accurate of all the Western comics. It began in *Pilote* in November 1963 and there have been thirteen full-length (46-page) serials to date, of which the first ten have been reprinted in hardbound albums. (Not all are in print at this moment.) As is inevitable, both the artist's style and the storyline have evolved over the years. Mike Blueberry* has always been a strong-willed character but he used to be a lot more in the standard comic strip hero mold: clean-cut and conforming to the standards of society. Today he's almost an anti-hero——disrespectful of authority, often slovenly and unshaven, usually in the guardhouse or jail for brawling, a broken-nosed, hot-tempered troublemaker with a talent for rubbing everyone the wrong way. It's a wonder he's still in the Army, and the authors seem to realize this because his most recent adventures have taken Blueberry on special missions out-

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*Actually Mike Donovan, but he can't admit his real name because of an old murder charge he is unable to disprove. "Blueberry" was really an old slang term for a blue-jacketed Cavalryman.

side regular military areas.

*

This four-album novel is in a sense a transitional period for Blueberry. It's set against the background of the building of the transcontinental railroad in 1868. It's a fact that the Union Pacific in Omaha and the Central Pacific in Sacramento raced each other, each hurrying to make the meeting place of their railroads closer to their rival's starting point than to their own, because the Federal government offered large rewards in cash and land grants based upon the amount of track each railroad laid. In this story, Jean-Michel Charlier has made the Central Pacific a villain, deliberately trying to sabotage the Union Pacific to slow down its progress.

In *Le Cheval de Fer* (*The Iron Horse*) the Union Pacific has reached northeastern Colorado, far enough from civilization that supply procurement is a growing problem and troubles are increasing with the Sioux whose hunting grounds they're crossing. Ex-General Dodge, the UP's chief engineer and Blueberry's old CO during the Civil War, requests Blueberry's loan on detached duty from Fort Navajo. He knows Blueberry to be a man who understands the Indians and a man they trust. Blueberry finds that most of the troubles are traceable to Jethro Steelfingers (so named because of his artificial hand), a professional gambler in railroad's forward camp. Steelfingers encourages prejudice against the Indians and arranges bets on which of the buffalo hunters can kill the most meat, resulting in the wasteful slaughter of the herds and increased tension among the Indians. Blueberry exposes Steelfingers as a deliberate troublemaker in the Central Pacific's pay, but Steelfingers escapes and joins the Sioux, tricking them into believing the Whites have come to drive them from their hunting brounds, and presuading them to go on the warpath.

In *L'Homme au Poing d'Acier* (*The Man with the Steel Fist*), Blueberry tries to arrange for the defense of the railhead camp in anticipation of an Indian attack, and returns to Julesburg to assemble a special train to bring reinforcements and ammunition and a payroll to cover the back wages that the laborers are demanding. Jethro Steelfingers learns of the convoy and plans the ambush of the train by the Sioux. The ambush is successful and only Blueberry and his two companions escape—with the payroll.

In *La Piste des Sioux* (*The Sioux Trail*), Steelfingers manages to track down the payroll that Blueberry has hidden and plants false evidence implicating Blueberry as the one who masterminded the massacre at the train and the theft of the money. Blueberry is forced to defend himself against a lynch mob in Julesburg while Steelfingers escapes. However, his abandonment of the Sioux to steal the payroll has made them realize he was their real betrayer and they hunt Steelfingers down. Blueberry, exonerated, is on the verge of signing the long-delayed peace treaty when the Cavalry reinforcements called for earlier finally arrive. Their commander is an Indian-hater who hopes to gain fame by defeating the Sioux in battle and he dishonors Blueberry's treaty, plunging the Whites and Indians into open war.

In *Le General Tete Jaune* (*General Yellow Head*), Blueberry is assigned to General Allister's retaliatory expedition against the Indians. Friction between the two begins immediately as Blueberry tries to prevent the senseless war, and increases after the fighting starts when Blueberry openly criticizes Allister's spectacular but foolhardy campaign plans. Allister retaliates by assigning Blueberry to what everybody recognizes as a suicide mission. Allister rides on to lead his troops into an Indian trap, and is on the verge of being wiped out when civilian reinforcements under Dodge's leadership ar-

LIQUORS
OLD CROW
DES ÉCLOPÉS?!! HEY, KIDS!.. QUE S'EST-IL PASSÉ?
JIMMY! RED!.. VOUS VOUS OCCUPEZ DES BLESSÉS!.. MOI, JE VAIS VOIR LE GÉNÉRAL...
PAR ICI BOYS!.. JE VAIS VOUS MENER À L'INFIRMERIE DE L'U.P.
BLOOD'N GUTS ENCORE UN COUP DE CES DAMNÉS COYOTTES ROUGES HEIN!?

LA COMPAGNIE VA-T-ELLE LES LAISSER NOUS MASSACRER LES UNS APRÈS LES AUTRES!
QU'ATTEND-T-ON POUR EN FINIR UNE BONNE FOIS POUR TOUTES AVEÇ CETTE VERMINE ROUGE!..

rive. Allister tries to whitewash his mistreatment of Blueberry by giving him a glowing obituary, but when the Cavalry reaches the rear-guard post they find Blueberry still holding out. The novel ends with peace assured for the railroad because of the Indian's defeat and flight, and with a commendation for Blueberry because of Allister's favorable report—which he dares not withdraw.

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These four volumes exemplify the good and bad points of the whole series.

The good points lie in the authenticity of the history and the artwork. Charlier's scenarios are fast-paced and exciting in both action and dialog, and more than merely superficial. He gives his stories added plausibility by citing historical detail (the caption at the beginning of this story—explaining the rivalry between the UP and CP—quotes dollar amounts of the government's cash awards to the railroads, verifiable in any good encyclopedia) which he works in unobtrusively, never letting footnotes slow down the pace. His plots contain original twists. It was certainly a surprise here to find such a well-drawn villain as Steel-fingers getting killed off only two-thirds of the way through the story, and to be promptly and smoothly replaced by another well-drawn but completely different villain. He has realistic (or at least human and eyecatchingly *different*) heroes in the likeable but disrespectable Mike Blueberry and his companion, Jimmy McClure, an even seedier old bum who's always either dead drunk or trying to get that way. Many of the supporting characters are genuine people. In these four volumes they include Indians like Red Cloud and Sitting Bull, and Whites like Gen. G.M. Dodge. Gen. Allister is an unmistakable and highly uncomplimentary pastiche of Col. George A. Custer. Charlier subscribes to the poor, mistreated, betrayed Indian theory of American history and seldom misses an opportunity to portray a White showing bigotry toward an Indian or Negro or Mexican. He even tries to throw in some authentic American profanity (which sometimes falls a bit short of being correct—like, "Damned!" or "Go to the Hell!.")

The main flaw of the stories is one that's basic to most comic strips: the hero is just too invulnerable. This flaw is even worse when the strip is supposed to be a realistic one. You can only accept the hero's getting through so many dangers before the law of averages catches up with him. Blueberry *has* got a broken nose, which is something. But in these four albums he's in no less than three ambushes in which he's virtually the only one to fight his way out alive, leaving him with no witnesses to prove he didn't desert his companions. Charlier has overused this particular plot device to a point where it's becoming painfully predictable. (And not just in "Blueberry," either. It also shows up in the other realistic adventures he writes for *Pilote*—the "Michel Tanguy" Air Force adventure strip and the "Redbeard" pirate strip.) Fortunately, it hasn't appeared during his most recent stories in serialization; maybe he's finally retiring the gimmick.

If the stories are good, the art is equally excellent. Giraud's spectacular landscapes of the Western plains and the Rocky Mountains are detailed and accurate. His sketches of the Sioux are based on 19th Century photographs and portraits. The Cavalry uniforms are what the Cavalry was wearing in 1868. Everything isn't all neat and pretty, either. His characters on

CEPENDANT TRÈS LOIN DE LÀ DANS LES BLACK HILLS, LES DANSES RITUELLES DU BISON ONT COMMENCÉ DANS LES CAMPEMENTS SIOUX ET CHEYENNES REGROUPÉS SUR LES BORDS DE LA PLATTE ET DE LA BIG HORN... CAR LES GUETTEURS ONT ANNONCÉ L'APPROCHE DES PREMIÈRES HARDES...

the trail show a realistic amount of sweat and dirt and several days' growth of whiskers when appropriate. The fine printing and coloring of French comics also helps the art. There's a much greater range of color values than you'll ever find in U.S. comics, and full advantage is taken to show different shades of greens in a forest scene or browns and ochres in the desert.

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On the whole, "Lieutenant Blueberry" is good enough to be compared favorably with the better class of American Western motion pictures. Of the three strips that co-editor Charlier is writing for *Pilote* (possibly only two today; it's been quite a while since the latest "Redbeard" adventure), "Blueberry" is the one likely to be of most interest to American comic fans. It's the only strip for *Pilote* that Giraud draws, and he obviously puts much work into each page. When balanced against American Western comic books the superiority is stunning. Marvel is completely outclassed. National has some artists who can compete with Giraud for quality (Gray Morrow and Tony de Zuniga most recently), but the stories are inferior because they are much too short to allow the depth of plotting and dialog that Charlier has in one story of 46 pages of art and text, or 92 pages —or, in this case, 184 pages in four volumes. =Fred Patten

illustrations © copyright by Dargaud S. A.

The Penguin Book of Comics (Revised Edition), by George Perry & Alan Aldridge. (Penguin Books, Baltimore, 1971; ISBN 0 14 00.2802 1; 272p., 8 5/8" x 11 3/8", paper; $4.95.) When ordering by mail, address: Penguin Books, Inc., 3300 Clipper Mill Road, Baltimore, Maryland 21211.

THIS REVISED version o f George Perry & Alan Aldridge's 1967 edition of *The Penguin Book of Comics* is handsome, well-printed and well-designed—with new illustrations and commentary, and with 16 new pages in full color.

Coverage of early graphic illustration is good, and the chapters devoted to English comic strips and to English illustrated strips for children (humorous stories told in a series of drawings and typeset captions, much like the early "Tarzan" daily strip) are informative. However, the remainder of the book, dealing with U. S. comic strips and comic books, is old stuff to American readers—though the reproductions of early newspaper strips are sometimes of interest.

Comic book coverage is extremely poor. The text repeats the usual superficialities (drawing substantially from Jules Feiffer's *The Great Comic Book Heroes*)—and manages to misspell Joe Shuster's name the only two times it appears. The reproductions are almost entirely of routine Marvel comic book pages. The single example of Will Eisner's art is—for Eisner—incredibly commonplace. There are no examples of the work of Joe Shuster, Jack Cole, Harvey Kurtzman, Alex Toth, Bernard Krigstein, or any of a dozen other important and creative artists in the field. Jack Kirby is represented by capable work, but by no means by his best, and although Jim Steranko's *Shield* cover is a fine one, his contributions to the graphic story itself are not shown.

The authors clearly know nothing of the contributions the comic book has make to the development of the graphic story—and because of this appear to have little idea of the significance of the medium as a whole, despite their enthusiasm.

Although the book is reasonably priced, it can only be recommended to those interested in a brief survey of the English comics field.

=Daniel Stryker

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75 Years of the Comics, (presented by) The New York Cultural Center. Introduction by Maurice Horn. (Boston Book & Art, Boston, 1971; 109 p., 10 1/4" x 13 1/4", $9.95.) When ordering by mail, address: The New York Cultural Center, 2 Columbus Circle, New York, N. Y. 10019.

IN ADDITION to an exhibition, *75 Years of the Comics* is also the title of a catalog of that exhibition, a large (but thin) book containing a ten-page statement of purpose by Maurice Horn, reproductions in black-&-white of ninety-nine of the three hundred plus displays (plus two more in color on the dust jacket), and a selected bibliography of sixty-seven titles of books and articles dealing with the general subject of comic art.

It's a generally faithful representation of what was shown. The illustrations are divided into five sections corresponding to the five rooms of the exhibition. Here they're given specific headings: "*The Heroic Period*, the comics' origin from the 18th to the early 20th century; *The Great Tradition*, humor, the basic staple of the medium which reached its heyday in the twenties and early thirties; *Man and Superman*, the adventure-strip, the most significant development of the thirties and forties; *The Current Scene*, the sophisticated and intellectual comic strips of the fifties, and the new features in the sixties; *The Faraway and the Far-Out*, the European comics of the last two decades and the emergence of the 'underground' comix." The amount of art in each section corresponds to the amount of wall space given that section at the exhibit. Many strips shown in the exhibit had to be left out of the book due to space restrictions, of course, but for the most part Horn did an equitable job of condensing. (No Disney strips at all are reproduced, though. It would be interesting to know if this was because of editorial selection or a failure to obtain permission from Walt Disney Productions.) The only significant difference is that the European section was somehow abridged so that almost all the French and Belgian strips are reprinted in the book, but only two Italian and no Spanish. Happily, none of the spelling errors on the display cards of the exhibition are reproduced in the book.

As a catalog, then, it's a nice keepsake and souvenir for those who attended the exhibition. As a study of comic art, it contains some items of information and is a good sampler of "the best." If it had been a quality - bound paperback priced at $3 or $4 it would have been well worth the money. But the contents do not merit a hardcover edition priced at $10. The quantity of material is too low and the quality of reproduction is too poor. It's not worth it.

The text is, to put it bluntly, pedantic. It's divided into subheadings with such titles as, "The Comics as Communication," "The Comics as Narrative Literature," and "The Comics as Dramatic Form." It's written on so abstruse a level that its informative content is questionable. A sample: "In the context of the action, the balloon plays an ambivilent role: by function, it is a dramatic device, by nature, a graphic form, thus it creates possibilities that great cartoonists have been prompt to explore." This grandiloquence may be pleasing to the soul that believes that to be intellectual one must be sesquipedalian; and if Mr. Horn's goal is to convince the Major Hooples of Academe of the value of comic art this is all well and good. But if his goal is to please the average reader he's overshot his mark considerably. A good example of comic art is humorous or exciting and always fun to read. This introduction to comic art is a bore.

The selected art can't be any

Do you realize that in the dark ages we would have been burned at the stake as wizards for this?

THE MONSTER TIMES is the first multi-media newspaper, devoted to the best aspects of the 20th Century's popular arts renaissance, namely monster flicks, comic arts, Sf and pulps and all like that there . . . items of interest to all the fan-doms. But what is a "Monster Times?"- - -

BASIC DULL FACTS: The Monster Times will be on the newsstands **every two weeks,** with 36 Monster-sized tabloid pages (12" x 17") featuring **original** color covers, comix and centerfolds!

WHAT ELSE? Articles, written with more depth, insight and humor than in any pro-zine before, on: monster horror, sci-fi and fantasy films, both classic and current; comic art, both old and new with articles slated such as a two-parter on EC, and a super-special on Bradbury in the comics (now being prepared by the Thompsons), **plus** articles on "the-monsters-of "Prince Valiant (which gives us an excuse to reprint and to root for Hal Foster) **plus** articles on Flash Gordon(s)—Alex Raymond and Buster Crabbe (we intend to have Denny O'Neil interview Buster Crabbe to run in conjunction with Buster's new X-rated film, "The Comeback Trail" in our big Crabbe-Gordon special issue!)—and the screenplaywrite of The Comeback Trail, Roy (The Projectionist) Frumkes, is wrangling an interview with George Pal—who's just bought the rights to ALL the Doc Savage books! Naturally we'll do stuff on Will Eisner, National's new Burroughs line of adaptations, and (ho-hum!) Buck Rogers.

PLUS: interviews with and feature-articles-on Wally Wood, Frank Frazetta, Jeff Jones, Berni Wrightson, Gray Morrow, Denny O'Neil, and Kirk (Superman) Alyn. **PLUS:** original comic strips and short fiction by same and others (potential contributors, please note!). **PLUS** listings of classic SF and fright films being shown in your megalopolitan area. **PLUS** calendars of conventions held across the country, to help boost fan-dom's ranks (we have a special complete STAR TREK issue planned, to coincide with January's Star Trek Con—Trekkies keep this in mind!). **PLUS:** Movie, record and book reviews.

PLUS: Tests of mail-order products a la Consumer Reports, so readers will be forewarned just what is and what isn't a shuck. **PLUS** fanzine reviews! **PLUS:** Original color centerfold posters commissioned from Wrightson, Jones, Morrow, Kaluta as well as rare old poster art from motion pictures, **PLUS** lots of other incredible stuff, including our contributors.

WHO ELSE? Already contributing to "MT" are Berni Wrightson, Gray Morrow, Jeff Jones & Mike Kaluta, not to mention Larry Todd, Denny O'Neil (our regular film reviewer), Phil Seuling (our fan reporter), film buffs Alan Asherman, Steve (L'INCROYABLE CINEMA) Vertleib, and Dave Izzo (Jean Izzo's hubby), Our Man In Filmdom—Roy Frumkes, Don and Maggie Thompson (Fandom's Own!) and at least a half dozen more.

Sound good? We think so, otherwise we wouldn't be taking a gamble, trying to present that elusive whatchamacallit called Quality. Our doors are always open to new suggestions, particularly from Fandom, where all today's talent seems to be coming from.

We're offering fans a special introductory pre-publication subscription offer; 10 issues for $3.50, or 26 issues (one year) for $9.00. With the year's sub, you'll get a Special Monster Times poster, thrown in gratis.

SPECIAL MONSTER BONUS!—Also with every one year subscription, the subscriber gets a **FREE 25-word classified ad** to be run in our Fan-Fair classified page. You can advertise comics or stills or pulps, etc for trade, or a free ad for your fanzine, should you publish one. But keep it in good taste, gang!

Please be prompt with the subscription orders, to help us accurately estimate our poster print-run. You can then be assured of receiving The Monster Times every two weeks.

We fondly remember the great Save Star Trek letter-writing campaigns that kept the show on prime-time TV for two additional seasons. We were thinking what a great thing it might be if a little of that energy and enthusiasm were employed on a grass-roots level to encourage the newsstand dealers in your town to prominently display "MT"—So bug the heck-fire out of 'em! Right, team?

the Monster Times **11 WEST 17th STREET, NEW YORK CITY 10011**

Dig it! I think **THE MONSTER TIMES** is what fans have been looking for in a pro-level zine! Enclosed is . . .

☐ $3.50 for a 10-issue introductory subscription.

☐ $9.00 for a 26-issue (one year) subscription. I realize I will receive a free color poster and a free 25 word Fan-Fair classified ad for taking a 1-year subscription. Here are my free 25 words:

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_____

Name _____

Address _____

City _____

State _____ Zip _____

PS: I pledge by the light of the next full moon to bother my local newsdealer until he (a) shakes in his boots at the sight of me, and (b) regularly and prominently displays **THE MONSTER TIMES.**

better than that contained in the exhibition. Unfortunately, many examples are far worse. This was obviously caused by production difficulties in photocopying the colored pages, or in trying to avoid these difficulties. For example, "Steve Canyon" was represented at the exhibition by both printed Sunday pages and original artwork. For the book the original artwork was printed, presumably because it gave the clearest copy. But it was the worst of the samples on display, showing only Poteet Canyon at the 1964 New York World's Fair; hardly typical of the strip's usual action. Where there were no uncolored samples to shoot from, the art is very badly reproduced, to the extent that in many cases the speech balloons have had to be touched up to be legible. Many of the more attractive displays are barely more than dim smears in this book. It is possible to halftone or to drop color out of a colored comic page before reproducing it. It's more expensive and time-consuming than shooting directly from the printed page, naturally, and if the book were less costly it might be unreasonable to complain that such care wasn't taken. But for a book this thin and expensive the customer has the right to expect that a higher level of quality be guaranteed in its reproduction

The result is something designed to impress the casual pop-art scholar, who will feel that the high price and the stuffy pontification of the introduction are proof that he's being shown all that's really important about the subject of comic art. The serious student may consider that there's $10 worth of information here for him, but he should be under no false illusions as to just how much he's getting for his money. =Fred Patten

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Flook: A Flook's-Eye View of the Sixties, by Trog. With an Introduction by Laurie Lee. (Sidgwick & Jackson, London, 1970; 94p. 24 cm. x 21.5 cm. [approx. 9 1/2" x 8 1/2"]; 51.25.) Available in the U. S. for $4.00 from: Graphic Story Bookshop, 11863 W. Jefferson Blvd., #1, Culver City, California 90230.

"FLOOK" IS ONE of Britain's most popular daily newspaper comic strips. It began in the *Daily Mail* in 1948 as a whimsical children's fantasy about a little boy and his magic pet, a cuddly sort of teddy-bear thing with an abbreviated trunk. It led a pleasant but relatively undistinguished existence until a new story-writer began injecting topical social satire into the plot. Since then it's joined the ranks of strips that have become the intellectuals' darlings.

"Flook" has been drawn from its inception by Trog (Wally Fawkes), and since about 1965 it's been written by George Melly, a popular English jazz singer and writer. To celebrate Flook's "coming of age," this first hardbound collection of the strip has been published, containing four individual story sequences from the 1960s, designed (to quote the jacket copy) to "represent a satirical obituary to a decade that may not be mourned but will certainly not be forgotten."

A strip of social satire featuring a fantasy animal immediately suggests "Pogo" for comparison. The similarities are greater in the nature of the satire than in the characters. The entire cast of "Pogo" is one of animals; Flook is the only intelligent animal in a world of humans. Pogo is a child of nature, an inhabitant of the unsophisticated countryside who utters his ageless observations from a position of honest innocence. Flook lives in the heart of London, and is as worldly and cynical as the society in which he moves. Originally the pet of a boy named Rufus, he now appears as Rufus's guardian and their relationship is that of adult to child. When Flook mentions he's going out to post a letter, Rufus is perfectly aware he's actually stepping around to the local pub.

The blurb refers to this collection as a "satirical obituary to a decade." A clever phrase, but one that's slightly misleading. The decade may be dead but the satire is just as pertinent if applied to the decade before, and the one to come shows no sign of being any different.

In the first sequence, which appeared in the *Mail* beginning in April 1961, Flook and Rufus encounter the world of big business when a massive corporation wants to buy the land their home is upon. "Bribery and then threats. Crocodiles in grey flannel suits. Organisation hyenas." And a product, Instant Sludge, that Flook eventually discovers is absolutely useless but which people buy simply because the advertising tells them that cinema stars use it, all their friends and neighbors use it, and besides if

I DON'T KNOW, BUT IT'S HER
BUT IT CAN'T BE LUCRETIA, RUFUS! HOW WOULD SHE KNOW WE LIVED HERE?
'ULLO, FLOOKY-BOY. NICE PAD YOU'VE GOT 'ERE
BUT, LUCRETIA, HOW DID YOU KNOW WHERE TO COME—AND COME TO THAT, WHY HAVE YOU COME?
WELL I 'AD ME TOIL 'N' TROUBLE TRANSISTOR TUNED IN, DIDN'T I? AN' JUST AFTER I'D TURNED THAT GEEZER INTO A TOAD...
OF COURSE, FLOOK. YOU SAID YOU'D LIKE TO CONGRATULATE LUCRETIA, DON'T YOU REMEMBER?
SO I DID, BUT I DON'T SEE HOW LUCRETIA PICKED ME UP
ANYONE WIV MISCHIEF IN THEIR 'EARTS COMES OVER, FLOOKY-BOY. NOW WHAT IS IT? AS YOU KNOW I'M ALWAYS READY FOR A WICKED GIGGLE
YOU MEAN YOU'VE GOT TO CAST A SPELL NOW I'VE CALLED YOU IN?
UNION RULES, INN'T IT? NOW, WHAT'S ON YER MIND?
OH, VERY WELL, BUT I DON'T WANT IT TO BE TOO STRONG, YOU SEE. NOTHING DRASTIC
I COULDN'T DO NUFFINK TOO DIABOLICAL EVEN IF I WANTED TO. YOUR THOUGHTS WEREN'T WICKED ENOUGH
OH, IN THAT CASE... WELL, THE PEOPLE HERE HAVE BEEN VERY UNPLEASANT TO ME JUST BECAUSE I'M SHORT AND FURRY
THEY WOULDN'T LET HIM IN THEIR CLUB, AND THEY LIT A FIERY CROSS IN THE GARDEN...
AND THEY TRIED TO PATRONISE ME, AND THEY INSULTED ME
I GET YER RIGHT THEN, WHERE'S THE KITCHEN?

© Sidgwick & Jackson

you buy *now* you can save tuppence a box! In "Flook for a Neighbor" (July 1965), Flook and Rufus move to a working class community in central England to discover that short, furry people aren't welcome there. After having a cross burnt on their lawn, the exasperated Flook has an obliging witch cast an "appropriate revenge" spell on the townsfolk which turns them all into Flooks—whereupon they begin persecuting Rufus as the only one now who's different. The other two sequences satirize scandal-magazine journalism, outdated morality laws, the "camp" craze, and popular faddism.

Though these particular examples are British, the subject matter can certainly be appreciated by Americans, and it's all as topical at the moment as it was at any specific time during the last decade. One can only hope that there will be more collections of "Flook" in the future. =Fred Patten

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Comix, a History of Comic Books in America, by Les Daniels, with graphics by Mad Peck Studios. (Outerbridge & Dienstfrey, New York, 1971; x + 198p., 8 11/16" x 11 3/16"; $7.95.) When ordering by mail, address: Outerbridge & Dienstfrey, 200 West 72nd St., New York, N. Y. 10023.

NOW, IN *Comix, a History of the Comic Book in America*, Les Daniels and the Mad Peck Studios have produced the first general study of the formative period of the graphic story, and have reprinted twenty-five complete comic book stories from virtually every important period—except the very first. *Comix* isn't a scholar's history, or—like Jim Steranko's *History of Comics*—an in-depth popular history. It's a pop profile of the graphic story, neither broad nor deep, but still of value.

Its eight chapters—the text is more than 50,000 words—tell the story: "The Coming of Comics," "The Birth of the Comic Book," "Dumb Animals" (dealing with the "funny animal" and "funny people" comic book stories), "The EC Revolution," "The Comics Code Controversy," "The New Comic Books" (covering EC's last-gasp New Direction titles, Harvey Kurtzman's attempts to establish a successful competitor to his own creation, *Mad*, and the Warren black-&-white comic books), "Mighty Marvel," and finally "Underground Comics" (discussing everything from the eight-page "Tiajuana Bibles" of the late '20s and the '30s to recent work by Robert Crumb, S. Clay Wilson, Jay Lynch, and many of the other leading underground cartoonists).

A full - color section reprints thirty-two pages of Golden Age tales, two to a book-page, with a Bob Kane-style "Batman," a fine Carl Barks "Donald Duck," Graham Engles's EC horror story "A Little Stranger," and a brief Sub-Mariner adventure by his creator, Bill Everett. The 200 pages of black-&-white reprints (again, published two to a book-page) begin with a 1943 episode of "Superman" and feature a tale of Jack Cole's "Plastic Man," a story from a 1947 issue of Charles Biro's *Crime Does Not Pay*, a "Fox and Crow" funny animal yarn, Harvey Kurtzman's famous "Big If" from *Frontline Combat*, four stories from the Warren titles, a 1942 "Captain America" tale and recent "Fantastic Four" and "Dr. Strange" stories, Jim Steranko's exceptional "At the Stroke of Midnight," and major examples of underground comix by Crumb, Spain, Shelton, Deitch, Lynch and Williamson—and more. (Unfortunately, the color reproduction is poor, and the reduction and layout—the book must be turned sideways for the comic book pages to be read—seriously diminishes the effectiveness of most stories.)

Unlike Jules Feiffer's *The Great Comic Book Heroes* and Dick Lupoff & Don Thompson's *All in Color for a Dime*, *Comix* attempts to portray the field as something more than an inherently juvenile—though amusing—medium, and Daniels's insights into the stories are often perceptive. The text, despite occasional lapses into writing-for-effect, is skillful. *Comix* is unquestionably a worthwhile book.

And yet, it leaves untold far more than it tells, and rather than illuminating the essential mystery of the medium, it deepens it.

The problem is that *Comix* is not really a history, nor solely an appeal to nostalgia. It isn't belated "camp"—though you'd never believe it from the dust-jacket — nor does it interpret the field wholly from the viewpoint of the social activist. Instead, it is a melange, incorporating the lot, and though it may reflect current attitudes about the medium, its long-term value is diminished by its inability to see the graphic story as primarily an art form, rather than as a social phenomenon—and by Daniels's plain ignorance of much that has gone on in the field.

Daniels is not a historian. Although *Comix* is told chronologically, the social and esthetic forces that created the magazines and stories are largely ignored. The very early days of the comic book, when the editorial and publishing policies were established that have influenced the medium to this day (often disasterously) are skipped over in a f e w uncomprehending words.

"Comics," Daniels writes, "are an accidental art form"—not an inevitable one. He never inquires into *why* the medium has such appeal, or *why* the graphic story format, in which the narrative is told in an increasingly Mondrian - like page structure, has superceded the simple, linear newspaper strip.

There is no mention of the man who published the first comic books with all-original material, Malcolm Wheeler-Nicholson (his magazines formed the nucleus of today's National comics), nor of the first truly important editor, Vincent Sullivan, who began with Malcolm Wheeler-Nicholson, was the original editor of *Detective Comics* and *Action Comics*, the editor of *Big Shot Comics*, and later publisher of the ME line—one of the most influential figures the field has ever known.

He tells us that Jerry Siegel & Joe "Schuster" (Daniels consistently misspells Joe Shuster's name) "produced a variety of fairly unimpressive characters, including 'Slam Bradley,' before 'Superman.'" In fact, Siegel & Shuster had an immediate—it seems almost instinctive—grasp of the graphic story format, unlike most other creators who attempted the new medium, and their series were usually outstanding ones for the time. The pre-"Superman" Slam Bradley stories are still remembered with enormous affection by their readers. Further, he perpetuates the fantasy that Siegel & Shuster had little to do with "Superman" after it was created. (It seems likely that the Superman story reprinted here was actually written by Siegel and produced by Shuster's shop.)

As nostalgia, *Comix* holds up far better. The most extensive coverage of the older comic book stories, in both the text and the reprints, is of the late '40s and early '50s—an ideal period for today's nostalgiast. Commentary about the era is more comprehensive, as well, if less critical. EC's often mediocre horror and fantasy stories are praised too easily, and there is no mention of the flagrant borrowing of story ideas and plots that provided the titles with their best material. (The Graham Ingles-illustrated reprint, for example, is a corrupted version of a Ray Bradbury short story.) Since Daniels was born in 1943, and was just reaching comic book-reading age during these

years, his approach is understandable, for these stories must represent nostalgia to him, as well, and must still be seen in his mind's eye as fresh and creative as they first did. But youthful love cannot make a thing better than it is—and of all the EC reprints, only Harvey Kurtzman's "Big If" survives as a work of art. The nostalgiast, however, will surely enjoy the rest of the yarns in all their schlocky—but classy—style.

His criticism of Frederic Wertham's attacks on the industry is at once unfair (he employs Wertham's own methods) and excessively generous (he does not question Wertham's expressed motives), reflecting again the attitudes of the '50s. And the Warren magazines, representing in many eyes a continuation of the EC spirit, are given a disproportionate amount of space.

The strength of the concluding chapter on underground comix—the intervening Marvel Comics chapter was "prepared by Mad Peck Studios," and is a good pop history of Marvel, though it does not give nearly enough credit to Jack Kirby — may offer another reason than nostalgia for the extremely sympathetic coverage of the EC horror titles. Earlier, writing of Blackhawk, a supra-national Quality hero, he says, "his true task is not creation, but the selective destruction which produces a creative atmosphere," This—the contemporary social activist view—is the guiding philosophy of today's underground comix. It was also the attitude of the EC horror comics under Al Feldstein and Bill Gaines.

The social activist view of art can often be rewarding, yet because Daniels is ill-acquainted with the all - original comic books of the mid-'30s, the social significance of much that was done then escapes him.

He recognizes the importance of Siegel & Shuster's "Superman," but completely fails to understand the significance of the character as an embodiment of Mankind, or of the forces that gave him birth—for in the beginning, when his creators still had complete control, Superman fought against social injustice rather than simple crime. Superman was an "underground comix" character of the Great Depression (rather than of the Cold War) whose rejection by the newspaper syndicates, it seems certain, was less because he was "too outre," than because he represented opposition to the Establishment the nation's newspapers supported. Instead, Daniels is diverted by secondary aspects of the Superman characterization. No reader would ever guess, either from the text or the reprint, the full magnitude of Siegel & Shuster's achievement.

Other early comic book stories are of almost equal social interest, but there is little hint of it here—the original "Two-Face" story in "Batman" was almost classically symbolic of an American legal system corrupted b y the organized criminal underworld of that era, Will Eisner's "Spirit" tales frequently had strong social and political overtones, and there were more. But the only example cited in *Comix* is a singularly crude "Blackhawk" yarn, badly written and ineptly drawn.

Comix lacks the direction and internal purpose that could make it a definitive work. Yet, the whole is greater than its parts, and for all its weaknesses, *Comix* is an interesting and often stimulating introduction to the comic book. Better books will surely come, books that will deal with the best of the field rather than the run-of-the-mill, books that will reveal the full potential of the graphic story. But until then, *Comix* is worthy of your attention—and once you get past the front cover, you'll likely enjoy it. =Daniel Stryker

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BOOKS RECEIVED

Superman: From the '30s to the '70s, by Jerry Siegel & Joe Shuster, *et al*. Introduction by E. Nelson Bridwell. (Crown Publishers, Inc., New York, 1971; 386p.; $10.00.) This handsome volume is especially notable for the extraordinary 31-page first "Superman" story by Jerry Siegel & Joe Shuster. Now, after thirty-three years, readers have an opportunity to see again what made Superman an international character. Young, idealistic, direct, brash, breezy—and absolutely convincing—the *original* Superman expressed t h e feelings of the *people* of the '30s, not the Establishment, and was the first true Underground hero in the graphic story. The first "Superman" is a classic tale, told with a dynamism that will astonish readers unfamiliar with the story. A full review will appear in our next issue. *Recommended*.

Comics and their Creators, by Martin Sheridan. (Luna Press, Box 1049, Brooklyn, N.Y. 11202; 304p.; paper; $4.00.) A fine reprint of the revised 1944 edition, *Comics and their Creators* contains t h e stories of more that eighty cartoonists, with over 100 reproductions of comic strips, as well as drawings and photographs of the artists themselves. No subsequent book has ever taken its place. A full review will appear in the next GRAPHIC STORY WORLD. *Recommended*.

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THE BOOK WORLD

NEWS, RELEASES, AND ANNOUNCEMENTS

NOSTALGIA PRESS' *EC Horror Comics* book is off the presses. It features twenty-three complete stories from *Crypt of Terror, Vault of Horror, Haunt of Fear,* and *Shock Suspenstories*—a couple are from the horror-science fiction titles—all in full-color, shot from the original artwork. It features Graham Ingles, Johnny Craig, Reed Crandall, Jack Kamen, Frank Frazetta, Al Williamson, Bill Elder, Bernard Krigstein, George Evans, Jack Davis, Joe Orlando — and a hitherto-unpublished story by Angelo Torres, scheduled for the last issue of *Incredible Science Fiction*, but which was rejected by the newly formed Comics Code Authority. Douglas Menville contributes twenty-two of the twenty-three introductions...Nostalgia's *Popeye*, reprinting the classic Segar episodes is still available—with its fine Bill Blackbeard introduction. ...Nostalgia has also scheduled a book of early "Captain America" episodes, reportedly by Joe Simon & Jack Kirby...Ed Aprill has issued a hardbound edition of *Buck Rogers*, in addition to his paperbound series, and early "Tarzan" strips have been reprinted by the Burroughs Bibliophiles. Gradually, the great strips are coming into their own.

The University of California Press has announced *The History of the Comic Strip, Volume I: The Early Comic Strip, 1450-1826*, by David Munzle, for March 1972. The price will be $20.00...And in April, *The Comics*, edited by Boyd Lewis, will appear from Putnam... Burne Hogarth's *Tarzan*, combining new illustrations by Hogarth with the text of Edgar Rice Burroughs, is scheduled for June from Watson-Guptill, with 123 pages in color and twenty in black-&-white—the price is $10.00...An *International Bibliography of Comics Literature*, a translation from the German, is available from R. R. Bowker for $12.50—it is described as a comprehensive overview of the literature, consisting for the most part of newspaper and magazine articles. A full 3,831 titles are cited... And Wolfgang J. Fuchs and Reinhold Reitberger are negotiating with a U.S. publisher for American publication of *Comics, an Anatomy of a Mass Medium*, published several months ago in German. Jay Lynch describes it as the "best, most all-inclusive history of comics book I have ever seen." =Richard Kyle

Tarzan

Secret Agent Corrigan

The Phantom

Flash Gordon

Rip Kirby

Mandrake the Magician

Jeff Cobb

Batman and Robin

AND MORE.

by Edgar Rice Burroughs
ALL RIGHT, PUNK! WHAT ARE YOU AFTER? WHY'D YOU STICK YOUR NOSE IN THIS? MONEY--??
IT'S VERY SIMPLE, MR. MACHADO! I AGREE WITH MISS DAGBERT...YOU ARE VERY SHORT-HANDED FOR WHAT YOU PLAN TO DO!
...AND THIS IS TARZAN'S JUNGLE! HE DOES NOT WANT THE OUTCRY AND SNOOPING THAT WOULD COME IF ANYTHING HAPPENED TO MISS DAGBERT...OR TO YOU!!
Russ Manning
As Phil and Tanya approach the cave after Brainveldt...
LOOK OUT!
WHAT ARE YOU GOING TO DO?
RUSH HIM BEFORE HE FINDS MORE BOULDERS TO ROLL AT US!
THE ROOM IS FILLED WITH TEAR GAS.
TAKE COVER, DEVIL.
HERE HE COMES--FINISH HIM!
NO, WE WANT HIM ALIVE.
SET THE CRAFT DOWN HERE!
YOU MEAN, TO GET OUT HERE--IN THE MARTIAN DESERT?
I'P NO...YOU! THIS IS WHERE I LEAVE YOU, EARTHLINGS! NOW--OUT!
BUT WE'LL DIE HERE!
IN A GOOD CAUSE--MY FREEDOM!
THE ANTIQUE-CAR PEOPLE HAVE LEFT YOUR VEHICLE DOWNSTAIRS, SIR. I'LL FOLLOW LATER WITH THE
GREAT, DESMOND. I'M REALLY LOOKING FORWARD TO THIS 'JAZZ AGE' WEEK-END. IT SHOULD BE THE CAT'S PAJAMAS.
YOU TELL 'EM, WELLS FARGO. I CAN'T EXPRESS MYSELF.'
VERY SNAZZY, MR. KIRBY! WHERE ARE YOU OFF TO WITH THE KEEN JALOPY?
I'M MOTORING INTO THE ROSY MISTS OF YESTERYEAR, FRANK, AND I JUST MAY NEVER COME BACK!
THANK YOU--NOW--FOR MY NEXT ILLUSION--
$222 $222 $222
!
?!
EXCUSE US, LADIES AND GENTLEMEN. WE HAVE TO FLY--
MIGHT AS WELL MAKE THE EXIT A GOOD ONE!
IT IS MORNING... AND IN "THE DAILY GUARDIAN" CITY ROOM...
...GOING TO ASK EDDIE ABOUT THIS OLD CLIPPING, COBB?
I'M ON MY WAY, CHIEF!.. BUT LET'S FACE IT...
...THE ANSWERS I GET WILL DEPEND A LOT ON TODAY'S MOOD IN THE MARTIN HOUSEHOLD!
Jeff Hawkins 9-9
WE KNEW THERE'D BE BELLS AT THE WEDDING... SO WE BROUGHT EAR-PLUGS, BATMAN!
BUT YOU HAVE NONE! THE BELL CAUGHT YOU BY SURPRISE!
THE ANTIDOTE...MUST GET IT OUT...WHILE I HAVE LANGSTROM!

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COMIC CLIPS, a new column by

REMEMBER the scene in "Citizen Kane" where they run off a film documentary of Charles Foster Kane? The narrator's voice booms out, "Famed in American legend is the origin of the Kane fortune, how to boarding house keeper Mary Kane by a defalting boarder in 1869 was left a supposedly worthless deed to an abandoned mine shaft, the Colorado Lode..." Well, if they ever film the life of Milton Caniff, I can hear that same voice booming, "Famed in American legend is the advice given to a stage-struck young Milton Caniff by cartoonist Billy Ireland: "Stick to your ink pots, kid. Actors don't eat regularly." It's a line that's used in all of the Caniff biographies, as it was the turning point in the youngster's career.

MILTON CANIFF was in San Diego recently to address both the Lion's Club and his own Sigma Delta Chi (the journalist fraternity). Both events were held at the U. S. Grant Hotel. I attended the Sigma Chi dinner in the evening, and I'm here to tell you that Caniff has never really put away the grease paint after all. He gave a performance that any actor would have been proud of. It's the third time I've seen his one man show, and it gets better all the time.

The evening began with a cocktail patty at 6:30. Milt had called me earlier just to say hello and that really set me up for the evening. What a considerate and thoughtful friend this guy is! I got to the hotel at 7:00 and the first thing to catch my eye was a display of several Caniff drawings, huge photostatic enlargements. There were life-size standing figures of Steve Canyon and Summer, plus montages of the Caniff women. I scanned the room and there in a corner was the chief himself surrounded by some matronly types. I walked over to listen to how the older fans react. "Oh, Mis-ter Ca-niff, how do you ever manage to think up all those thrilling, thrilling stories?" and "How d'you do Mister Caniff, I'm Mister So-and-So from Such-and-Such and I've enjoyed your work for years!" and "It's *such* a pleasure to meet you!" and on and on it goes. Some women were gushing like school girls and their husbands were equally effusive. Milt's responses immediately put them at ease. He's an old hand at that. I managed a quick "hello" and a handshake (woa...*that* hand...careful, boy) and then we all sat down to dinner.

THE PEOPLE at my table were a lively group and I especially enjoyed being with sports cartoon collector Joe Sullivan. The podium was near my table, and between the salad and the dinner, I went over to grab a minute with Milt. I asked him about future episodes in "Canyon". "Well, in this current episode, Shelley, I'm having them meet Madam Hook. Old Copper Calhoon slams right into her, *bam*, not knowing she's met more than her equal in la Hook. It's quite a combination——wait'll you see it." He chuckled gleefully, enjoying the situation as if these characters had lives of their own. "Then around Christmastime I'm bringing back Hogan (who didn't die after

SHEL DORF

SHEL WAS THE MODEL FOR "THUD SHELLEY" IN STEVE CANYON

all) whose girl-friend becomes a heroin addict. At one point, he yells that if he ever finds the pusher he will rip him apart. He's taken into the streets and shown the pushers who turn out to be two little Chinese children." This is the way it really is, according to Caniff.

AFTER dinner, the people at the main table were introduced. Cartoonists present with their wives were Brad ("Marmaduke") Anderson, and Bernie ("Seventeen") Lansky. Editorial cartoonist Bob Stevens gave a very good introduction of Milt, who got an enthusiastic round of applause. He took to the podium and spoke for a good half hour. There were stories about his early career ("It was Noel Sickles who created the formula by which I could turn out six dailies and a Sunday of book illustration quality"), and about some very funny mail he has received through the years. He stressed that it is *tomorrow's* paper, not today's, that the cartoonist has to sell. these days there are only a handful of continued adventure strips to do that job, and "Steve Canyon" is one of them. Caniff never ends a sequence on a Saturday because that's the day the newsboy collects his money. Knowing how the story ended, some people might just cancel the paper.

Then ("Just to prove I'm not an imposter") he took to the drawing board. Beginning with a stick of flesh-colored chalk ("Max Factor's Handsome Hero #6") he drew a large head of Steve Canyon. Signing his name, he gave us an insight on his famous signature. "My father, who was a printer, saw I was having trouble finding a spot for my signature and suggested I put a box around it. Then I could just put it down anywhere, like a postage stamp." He drew Cheetah his famous blonde oriental villainess ("Never trust a gal with hooded eyes. If you can't see the whites of the eyes, watch it, buster!"), then drew the nude lady-into-dog gag that's used at the Veterans Hospital show he does. As a special kick for his Terry fans he drew his Dragon Lady, with Steve Canyon looking lipstick-smeared and sappy in the background.

AT THIS point, Mr. Caniff brought up a lovely young girl from the audience. After a brief introduction, he asked her to remove her dress! Whaaat?! Well, she did so, hesitatingly, and *ha!* underneath were hotpants and a tee-shirt reading "Steve Canyon." She's asked to remove her tee-shirt, and underneath is another shirt, reading "San Diego Union and Tribune." Off with that shirt, and underneath was a third shirt with the Sigma Chi symbol. Loud cheer from the audience. Great fun!

FOR HIS finale, Milt displayed a beautiful portrait of Sigma Chi's president - elect, Mr. Guy Ryan, which he had done earlier. Then by a process of overlays he made Mr. Ryan look like George Washington, Robin Hood, a spaceman, and finally Bonnie & Clyde. That ended the show, and the applause was long and loud.

It was a memorable evening indeed.

=Shel Dorf

THE COLLECTOR

NUMBER 24
AUGUST ISSUE
50¢

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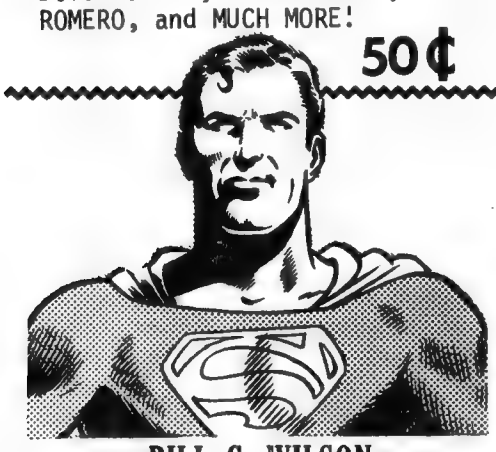

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ience in mind. The shows will have special, youth-oriented music written for them, consistent with their integration into stations with a youth audience.

Peter Nevard will direct, Peter Wagner will write, and the music will be written and performed by Chico Hamilton—with Stan Lee serving as creative consultant.

Distribution and merchandising on the NCL productions will be handled by Barbara Gittler Associates.

=Mark Evanier :: Mike Gold

*

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the COMIC BOOKS

MARVEL

BILL EVERETT, who created Sub-Mariner for *Marvel Mystery Comics* thirty-one years ago, is returning to him—at least for one issue. He has just written, pencilled, and inked a new story, and it'll be released in February or March. Everett, one of the most distinctive and creative of all the Golden Age artists—echoes of his first superhero, Amazing-Man, still recur in today's stories—says he's looking forward to working on Sub-Mariner again, and he promises to make it "a little bit different than what's being done now and how I handled it before." Whether Everett continues on the series after this first story will depend on editorial reaction and the ever-present deadline schedule...

DOC SAVAGE has come to Marvel. Negotiations for the fantastically successful pulp magazine and paperback book series—181 novels were written for the old Street & Smith magazine, and scores are in print from Bantam Books—have been completed, and a formal contract signed.

The first issue, adapted by ROY THOMAS and pencilled by ROSS ANDRU from the first part of "Kenneth Robeson's" (LESTER DENT's) *Man of Bronze*, will reportedly go on sale in March. Marvel's *Doc Savage* will present multi-part adaptations of the original novels (as well as brand-new stories), avoiding the stripped - to - the - bone barrenness that plagued the disasterous Gold Key version a few years back.

The series won't be wholly faithful—the yarns will take place in the present, rather than in the original '30s and '40s (unlike George Pal's film version, "Doc Savage, Archenemy of Evil"), and Doc will have a uniform of sorts—but every effort will be made to preserve the spirit of the original. The colorful backgrounds and wildly imaginative science are ideal for comic books (in fact, Doc's gang and the Fantastic Four already have a lot in common), and the extra realism, by comparison with most comic book superhero series, could attract an older audience, as well as retain the young.

KING KULL appears anew in January —in *Monsters on the Prowl*—in the Thulsa Doom two-parter announced last issue, with script by ROY THOMAS, and art by MARIE & JOHN SEVERIN. After two tales, Marvel may wait for reader reaction—but it's rumored that the *Kull* magazine did better than originally antici-

PROOF—SHEET: THE WITCHCRAFT AND SORCERY CONVENTION. Sponsored by William L. Crawford, publisher of *Witchcraft & Sorcery* magazine, and Jerry O'Hara, of the Golden Age Bookstore, the convention——held October 22nd through the 25th, at the Los Angeles Hilton Hotel——attracted many graphic story fans and professionals. Carmine Infantino, publisher of the National group, flew in from New York to talk about the new Edgar Rice Burroughs magazines, *Tarzan* and *Korak*, Jack Kirby discussed his new Fourth World comic books, Mike Royer spoke, and Bill Stout gave a slide show featuring the work of classic illustrators. The art show contained exceptional art by many illustrators, including Mike Royer, Jesse Santos, Gahan Wilson, Alicia Austin, Bob Juanillo, and Tim Kirk. *First Row (top to bottom):* David Alexander, Gabe Essoe, Sue Bosanko, Terry Stroud, John Everest, Bill Stout. *Second Row:* Bruce Hamilton and daughter, T V newsman, Bud Plant, Dick Swan, "Pot" Davis. *Third Row:* Forrest J. Ackerman, Hugh Jardon and the dealers' display, Bob Sidebottom, Jim and Karen Vadeboncouer, Mike Royer.

=*photography by Vincent Davis*

pated, so the series may not be interupted again....Another ROBERT E. HOWARD hero is waiting in the wings——Solomon Kane. An adaptation of "Skulls and Stars," by ROY THOMAS, will lead off. GENE COLAN will pencil, and ALAN WEISS is scheduled for the inks...

"LUKE CAGE"——remember that name: he's a new black private detective, and the word is that he's coming in February, in *Hero for Hire*. Black artist BILLY GRAHAM will illustrate...The first issue of *Red Wolf* will go on sale in February, too. A bi-monthly, it will be drawn by SYD SHORES—but the original scripter, GARDNER F. FOX, is too busy with other work, for now...

A whole batch of Marvel posters and greeting cards are out. There are at least ten posters, of just about all the Marvel characters (including Thor by JACK KIRBY), and sixteen different greeting cards. (Write: Third Eye, Inc., 151 West 26th St., New York, N.Y. 10001.)

"GULLIVAR JONES, Warrior of Mars"——which debuts this month in *Creatures on the Loose* 16 as Marvel's answer to National's "John Carter of Mars"——is loosely adapted from a pre-ERB novel by EDWIN LESTER ARNOLD, *Lt. Gullivar Jones: His Vacation*, published in 1905. Among the many changes is the introduction of a scientist named Lu-Pov (substituting for the original's Hindu flying-carpet pilot)—after RICHARD *LUPOFF*, an Edgar Rice Burroughs researcher who believes the book was a source for the John Carter stories. Although a deeper investigation suggests that both works are independant (though they may have a common non-fiction ancestor), all the ingredients are present for a fine series. ROY THOMAS is adapting the stories, and GIL KANE and BILL EVERETT pencilled and inked the first ten - page tale. SAM GRAINGER will ink and letter beginning with the second episode, out in February...

EVERETT has also inked *Defenders* 3, pencilled by ROSS ANDRU, from a script by ROY THOMAS. The story draws its inspiration from Roy Thomas's sense of humor. The villain is The Titan, from a recent Marvel monster reprint—but the original Titan in the early '60s was called "The Hulk," which had to be changed in the light of what happened to Bruce Banner. Since Bruce is the green-skinned member of the Defenders, it becomes a case of The Hulk vs. "The Hulk"—and only Roy and the monster fans will ever know...The Andru-Everett team-up is reported to be much more successful, by the way, than it was for the first issue...

GIL KANE is taking over "Conan" now that BARRY SMITH has switched to *The Avengers*. RALPH REESE, one-time WALLY WOOD assistant, will ink. Marvel has been more than satisfied with Barry Smith's work, and the change was his own idea...Title of the new KANE Conan story—in #16—is "Gods of Bal-Sagoth," a ROBERT E. HOWARD adaptation...Speaking of *The Avengers*, the 100th issue will feature *every* hero who's ever been an Avenger—and the Swordsman, too. Sixteen in all...GIL KANE's covers—he's doing a lot of 'em now—are being very well received....Beginning with the second issue, the new *Marvel Premiere* starring "Warlock" will feature reprints of "The Yellow Claw," the much-sought-after series by the great JOE MANEELY, JACK KIRBY, and JOHN SEVERIN...

NATIONAL

THE FOURTH WORLD: The first issue of Jack Kirby's new comic book (replacing *Jimmy Olsen*, now being edited by Joe Orlando) is under lock and key at National's New York offices—and it may not see publication until mid-'72, during summer vacations, when comics sales traditionally are at their peak. Those who have seen the story describe it as truly outstanding, featuring some of Kirby's best work to date. It will be an addition——a powerful one——to Kirby's Fourth World series...Hints about the new character will be appearing in up-coming Kirby titles..."The Newsboy Legion," dropped from *Jimmy Olsen* with Kirby's last issue—#148—will become the back-up feature for the new magazine...

Deadman is returning, again. This time as a guest - star in *Forever People* 9 —— and maybe another issue or so. Many changes will be made, with most of the NEAL ADAMS innovations being scrapped...Sales on all the Kirby books are high—among the highest in the industry, according to some reports...*Mister Miracle*'s Big Barda draws a lot of fan mail from female readers, too——many see her as a Women's Lib symbol...The Kirby black-&-white magazines are *still* scheduled for publication, but nobody's saying when...

ALEX TOTH has been turning a lot of National people on with his latest jobs. First came the four-page war story set in Roman times, scripted by BOB HANEY—called "Dirty Job," in *Our Army at War* 241—with a totally blockbuster full-page ending. Then came the two-part "Black Canary" feature—written by DENNY O'NEIL—he's drawing for *Adventure Comics*. It had everyone from NEAL ADAMS to CARMINE INFANTINO shaking his head in awe and appreciation....Along with "Black Canary," *Adventure* will run a number of back-ups to the lead "Supergirl" series. In up-coming issues:

Jack Kirby and THE FOREVER PEOPLE

BY MARK EVANIER ::: THE PAGE REPRODUCED at the right will *not* appear in an upcoming issue of *The Forever People*——at least not in the immediate future. It was drawn by Jack Kirby for the eighth issue, but the tale ran one page over the allotted number. It therefore became a matter of either eliminating one page from the story or of printing it in the margins, *a la* Sergio Aragones. (We didn't even consider leaving out the letters page, New Gods forbid!)

Though it doesn't happen terribly often, a page overage is not too freakish a happenstance with Kirby. After the basic plot-line has been decided upon, he pencils the story out as he sees fit, beginning with certain key scenes and working backwards, forwards, and in-between until some coherent sequence of panels has developed. He adds dialog right on the pencilled page as the last step before the product is shipped over to Mike Royer for lettering and ink embellishment. This *modus operandi* might seem unorthodox to the untrained observer but it has been developed out of thirty-plus years of experience on the part of Jack Kirby. It permits the most important segments to be accentuated and built to, properly. But it means that, on occasion, he ends up with a page that doesn't fit—which is consigned to the Kirby inventory for use in a future issue, if the situation presents itself.

Thus the page at right came to be omitted. It *may* turn up with new dialog where you least expect it, but it will not be in evidence in *Forever People* 8 —— unless, of course, you cut it out and glue it into your copy. In any event, I can assure you that this particular issue (in which the Anti-Life Equation is found, finally) will be a complete story without it. It's rather like the eighth dwarf.

=Mark Evanier

MEANWHILE--

WHEW! I SAID TAKE COVER, THAT MGANT BIG BEAR TOO! NOW HE'S BEEN HIT!!

WITH BIG STUFF! WE'VE GOT TO GIVE HIM A HAND!

VYKIN THE BLACK IS ALSO VYKIN THE SONIC HAMMER! FROM HIS MIGHTY ARMS FLOW THE POWERS THAT SHAKE THE EARTH!!

YEEOW!

SHOCK UPON SHOCK TEARS UP THE STREETS!!

POW! POW! POW!

THEN MOONRIDER SEES THE SOURCE OF HEAVY FIREPOWER MEANT TO PUT BIG BEAR OUT OF ACTION!!

HOLD OFF VYKIN! WE'VE GOT TO CONCENTRATE ON HAULING BIG BEAR OUT OF THIS FIGHT!!

I SEE WHAT YOU MEAN! TO GET HIM, THOSE HOSTILES WILL BRING OUT BIGGER WEAPONS!! THEN WE'RE IN FOR IT!!

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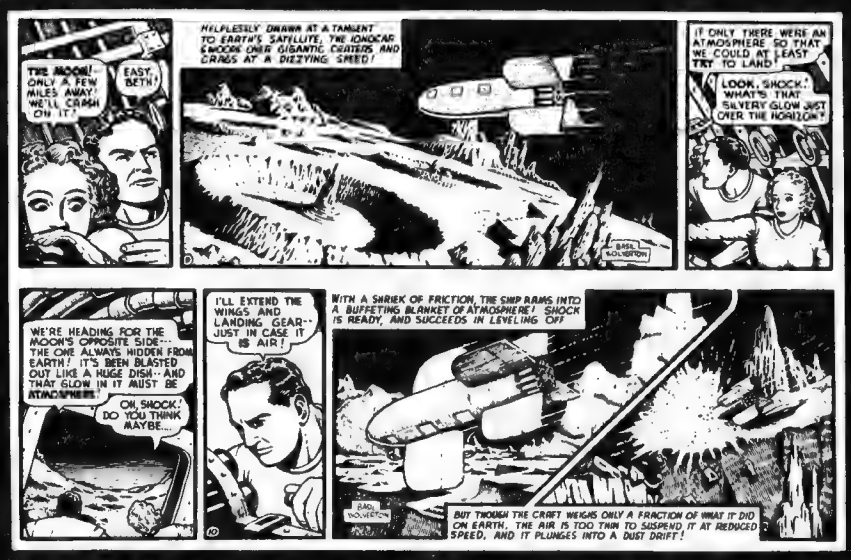
THE MOON! ONLY A FEW MILES AWAY! WE'LL CRASH ON IT!
EASY, BETH!
HELPLESSLY DRAWN AT A TANGENT TO EARTH'S SATELLITE, THE IONOCAR SMOOCHES OVER GIGANTIC CRATERS AND CRAGS AT A DIZZYING SPEED!
IF ONLY THERE WERE AN ATMOSPHERE SO THAT WE COULD AT LEAST TRY TO LAND!
LOOK, SHOCK! WHAT'S THAT SILVERY GLOW JUST OVER THE HORIZON?
WE'RE HEADING FOR THE MOON'S OPPOSITE SIDE-- THE ONE ALWAYS HIDDEN FROM EARTH! IT'S BEEN BLASTED OUT LIKE A HUGE DISH-- AND THAT GLOW IN IT MUST BE ATMOSPHERE!
OH, SHOCK! DO YOU THINK MAYBE...
I'LL EXTEND THE WINGS AND LANDING GEAR-- JUST IN CASE IT IS AIR!
WITH A SHRIEK OF FRICTION, THE SHIP RAMS INTO A BUFFETING BLANKET OF ATMOSPHERE! SHOCK IS READY, AND SUCCEEDS IN LEVELING OFF
BASIL WOLVERTON
BUT THOUGH THE CRAFT WEIGHS ONLY A FRACTION OF WHAT IT DID ON EARTH, THE AIR IS TOO THIN TO SUSPEND IT AT REDUCED SPEED, AND IT PLUNGES INTO A DUST DRIFT!

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"Vigilante" by GRAY MORROW, a possible new series by STEVE DITKO (who's been away since the "Creeper" and "Hawk and Dove" fiascos), and "Zantanna." A six-page, never-before-published "Dr. Mid - Nite" story from 1948 was found in pencil form—and it's now being inked by new artist SAL AMENDOLA (who has worked as DICK GIORDANO's assistant) for publication in *Adventure* ...GIORDANO will take over the full art assignment on the second DENNY O'NEIL-edited *Wonder Woman*. The cover will be by JEFF JONES . . . .

Apparently, DON HECK will be the regular *Jimmy Olsen* artist under JOE ORLANDO—but early word is that the series, now written by JOHN ALBANO, will lead off with breakdowns by JOSE DELBO, tight pencils and some inking by BOB OKSNER (now recovered from his eye ailment), and main-figure inking by Orlando. Kirby was late with his final issue, and this is evidently a temporary assignment, to allow Heck time to catch up...Orlando is said to favor "twist" endings, and although many Kirby elements will be retained, changes are in the offing...The back-up reprints will be eight-page Golden Age "Plastic Man" tales by the great JACK COLE, and vintage "Jimmy Olsen" yarns...

JOE KUBERT is looking for artists to fill two war-book series—*Tarzan* is taking his full artistic attention—and a number of names are under consideration. SAM GLANZMAN, who's been doing back-ups for Kubert, will probably take - over "The Haunted Tank"...

The Justice League of America's second battle with Starbreaker, the cosmic vampire, features a re-telling of the JLA origin, with reprint material from the first origin story spliced in. The script is by MIKE FRIEDRICH, with art by DICK DILLIN and JOE GIELLA...*Green Lantern-Green Arrow*—which i s still rumored on the verge of cancellation—has scheduled a 25-page DENNY O'NEIL-NEAL ADAMS tale featuring a modern Jesus Christ figure, modeled after the real-life character of "The Fox" in Chicago...FRANK ROBBINS has now drawn three of his own Batman stories for *Detective Comics*...National has bought the rights to the famous "Nancy Drew" series for girls...

ERB: Both first issues of the new EDGAR RICE BURROUGHS magazines, *Tarzan* and *Korak*, have been completed—and every report is that they look great...*Korak* will feature "David Innes of Pellucidar" and "Carson of Venus" in *all* issues, rather than alternating ones, as reported last issue...With JOE ORLANDO editing, LEN WEIN is writing all three *Korak* stories: "Treasure Vaults of Opar," an original, illustrated by FRANK THORNE, "Mars or Bust," the first chapter of the Venus series, drawn by W. MICHAEL KALUTA, and Pellucidar's "The World Within," drawn by ALAN WEISS. The latter two are adaptations of the ERB novels...GRAY MORROW picks up the artwork on *Tarzan*'s "John Carter of Mars" with the second issue, replacing MURPHY ANDERSON, who drew "Arrival," the initial chapter in the series, for the first issue. Now, the latest word is that Anderson will resume the series with the third issue. MARV WOLFMAN is adapting the John Carter series, with JOE KUBERT writing the dialog...

COMMENT: The first issue of National's *Tarzan* is an almost unqualified success. JOE KUBERT's art, based directly on the Hal Foster (and HENRY E. Vallely) illustrations in the *Tarzan* black-&-white book and designed for the graphic story page, is generally superb. Tarzan's origin is told in flashback, framed by the jungle adventures of a young woman in search of her father. After a brief encounter with the ape-man——he slays a panther that threatens her——Tarzan's story is related to the girl by the safari's guide. These scenes open and close the issue, and they are at once its weakness and its strength. The framing device is successful, and adds a fresh interest to the telling of the ape-man's origin——but the guide is an unsympathetic, perhaps villainous, character, and the reader is both denied direct access to Tarzan and forced to see him through the eyes of an——apparent——antagonist. To a degree, this thwarts the reader's desire to fully identify with Tarzan, and it is a disquieting element. However, the actual telling of Tarzan's story within the flashback is exceptionally well done.

Kubert's breakdowns are very effective, representing some of his best. The script (again by Kubert) is solid, and "silence" is used to impressive advantage. Kubert's own portrayal of the ape-man is less satisfactory than the Foster-based drawings—but with three additional 26-page episodes to go before the initial tale is told, he should soon be completely into the character.

This new version of *Tarzan of the Apes* compares very favorably with RUSS MANNING's Gold Key version—and Kubert has the advantage of four full issues to relate the story Manning was forced to tell in only one. It is incomparably superior to the recent Gold Key editions, which failed to capture either the appeal and charm of the JESSE MARSH Tarzan for youngsters, or the high adventure of Edgar Rice Burroughs's own tales. :::

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THE CARTOON MUSEUM PUBLICATION

JOHN BENSON
BE-TWEEN THE PANELS

WITH THE INCREASING USE OF comics in major magazines and the recent proliferation of hardback books on the comics, the form is undeniably being brought before the public eye. Although this is gratifying in one sense, the particular directions these trends are taking is sometimes disturbing.

Some slick magazines, particularly *Esquire*, have run comic stories illustrated by well-known comic book artists. While these stories have sometimes been interesting, they usually tend, in a subtle way, to ridicule the comics that made these artists well - known to begin with. The editorial concept which appears to come into play is, "This subject could best be handled by reducing it to 'comic book' terms; let's get an actual comic artist to do it." The key word in this concept is "reduce." Obviously, subtlety of expression is not what such editors want. In spite of the slick paper, such exposure does not bring comics "of age."

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NINE YEARS AGO, *PLAYBOY* PRINTed a letter from Bhob Stewart praising *Playboy* for "realizing the potentials of the comic strip format" in the then new series "Little Annie Fanny." At the end of his letter, Bhob said, "Once your audience is conditioned to "Annie," the time may be ripe for an experiment in seriocomic art that would prove the comics a legitimate literary medium. A combat story, for instance, written by Norman Mailer or James Jones, adaptations and layouts by Kurtzman and paintings by Jack Davis."

Although *Playboy* was willing to admit in their letter column that comics is "a medium of immense possibilities," they have never acted on Bhob's suggestion. Instead, they have stuck with "Annie," which clearly falls within the reduce-it-to-comic-book-terms editorial concept. That "Annie" is sometimes very good is beside the point. The "reduce-it" concept doesn't exclude good creative comic material from appearing on slick paper, it only severely limits the directions which that creativity can go.

The Kurtzman-Elder strip does not conflict with the "reduce-it" concept because it uses the "primitive" medium of Little Orphan Annie to present sophisticated material. Even Fritz the Cat's appearance in *Cavalier* didn't actually conflict with this editorial viewpoint, Fritz's sophisticated adventures being set in the "primitive" funny animal idiom.

The dramatic comics story by James Jones could obviously not fit into the "reduce-it" philosophy, and this type of story (whether by James Jones, Kurtzman or anyone else) has never been done on slick paper. Maybe the combination of talents Bhob suggested wouldn't produce a masterpiece, but, importantly, it would break through the "reduce-it" syndrome.

To some extent a similar situation exists on the hardback book scene, where most books have ridden on the crest (or backwash) of the camp-nostalgia trend——*The Great Comic Book Heroes*, *Little Orphan Annie*, *Dick Tracy* and especially *The Collected Works of Buck Rogers*. Not that there's anything wrong with these books (other than poor production); on the contrary, as much comic material as possible should be reprinted. The problem is that up until now this seems to be the only kind of comic book hardback coming out.

An analogous situation would be if the only books available about movies were on the order of *All Talking, All Singing, All Dancing* and *The Quotations of W.C.Fields*. However, the current explosion of film books has encompassed interviews, monographs, biographies, collections of essays and criticism, screenplays, books on film theory, and anything else you could think of.

::

IT'S INTERESTING ALSO TO NOTE that with the possible exception of David Manning White, intellectuals have not become interested in the comics. In 1915, before Griffith made "The Birth of a Nation" and when movies were really a despised medium, the famous poet Vachel Lindsay wrote a book titled *The Art of the Moving Picture*. Since then countless serious writers have been drawn to the film form despite the fact that it has become "respectable" only in the last decade, including Joseph Wood Krutch, Gilbert Seldes, Dwight Macdonald and James Agee, to mention only a few. Of course, comic artists don't need essays on the nature of their medium any more than filmmakers did, but maybe we could use a couple of intellectuals for class.

The horizon of the hardback book scene looks brighter than the slick magazines, though. For example, Outerbridge & Dienstfrey has just come out with *Comix, a History of Comic Books in America* by Les Daniels, which, though it has limitations, treats comics seriously as an art form and has an intelligent selection of reprint material, selected for its artistic as well as its historical value.

Harvey Kurtzman's book on the history of the comics is due for publication soon. Kurtzman's brief article in *Esquire* indicated that he has an excellent eye for choosing reprint material, and his book, which is supposed to be heavily illustrated, could be an important one. Other histories, including the continuation of Jim Steranko's worthwhile paperbound series, and more (and more varied) reprint books are promised from several publishers, and it may well be that in several years comics will be as well represented in book form as the movies are.

Then maybe magazine editors will realize that presenting something in "comic-book terms" *can* mean something other than "reducing' it to those terms.

=John Benson

5/4
© Field Enterprises, Inc. 1971
STEVE, WHAT HAPPENS TO THOSE DESERTERS FROM U.S. ARMED FORCES ?
WELL, SUMMER, HONEY, THEY APPLY FOR WORK PERMITS
UNTIL A JOB OPENS, THEY RECEIVE A FOOD-AND-RENT ALLOWANCE FROM THE LOCAL GOVERNMENT...
THEY MAY EVEN BE PAID TO GO TO SCHOOL...
WHAT IF THIS COUNTRY GOES TO WAR WITH SOMEONE?
SINCE THE LAW HERE STATES THAT EVERY MALE BETWEEN 20 AND 45 IS SUBJECT TO MILITARY SERVICE, THESE GUESTS FROM THE U.S. WILL PROBABLY HAVE TO MOVE TO THE ICECAP UNLESS THEY ARE ANTI-POLAR BEAR
Konsthantverk och hemslöjd
MILTON CANIFF

the INTERNATIONAL PICTURE

POLITICS IN COMICS: A DISCUSSION IN SWEDEN ::: REPORTED BY MAGNUS KNUTSSON

A man and a woman are standing talking in a shop with the name *Konsthantverk och hemslojd* on the window. "Steve," the woman asks, "what happens to those deserters from U. S. Armed Forces?" "Well, Summer, honey, they apply for work permits. Until a job opens they receive a food-and-rent allowance from the local government. . . they may be paid to go to school." "What if *this* country goes to war with someone?" Summer asks. "Since the law here states that *every* male between twenty and forty-five is subject to military service, these guests from the U. S. will probably have to move to the icecap unless they are anti-polar bear."

They seem to be ordinary American tourists in Sweden (the name on the window is pure Swedish), but they are not. In fact, the man is Colonel Steve Canyon and the woman his wife Summer. The colonel is working as a spy, infiltrating the U. S. Armed Forces deserters in Stockholm.

What is interesting about these Caniffian strips (aside from errors in the script: only Swedish subjects have military duty in Sweden, and you don't get paid in Swedish high schools, though you may take a federal loan) is that they are published in a Swedish weekly in a critical article on the political points of view of Steve Canyon and his creator Milton Caniff. And that is just about the only way "Steve Canyon" is published in Sweden——the strip is far too right-wing for Swedish newspapers.

From 1969 to this year we have had a debate on politics in the comics in Sweden. The main reasons are two, I think. First, many young intellectuals have discovered the comics as a form of art. Second, they have discovered, too, that most of the good old comic strips are very bourgeois. A maybe surprising effect of this is that the main symbol for capitalism in Sweden nowadays is not the fat man with the black top hat. No, it's Uncle Scrooge! And The Phantom has been used in several connections as a symbol for imperialism.

The most important contribution to the debate has been made by Lars Peterson, a teacher for The Institute for Fine Art Teachers. He has published several articles in weekly magazines and had one exhibition on the question, shown in the Museum of Modern Art in Stockholm.

Peterson's main point of view is that the comics, being an excellent medium for communication and art, are very misused. In most of the comic books he finds an outright propaganda f o r conservatism and capitalism. The most popular comic book in Sweden is *Kalle Anka* (*Donald Duck*). In that magazine, Peterson sees the most gruesome forms of capitalism being heroized: Uncle Scrooge goes down to South America to prevent his poor miners from getting higher salaries. His favorite trick is to cheat some ignorant native tribe out of its natural wealth. Talk of imperialism! Peterson also finds that the bad guys in the comics always are Communists——nowadays mostly from China——and that colored people are being grotesquely caricatured. In the superheroes he finds super-humans, self-make upholders of law and order and defenders of the rich man's property.

A more moderate critic is the journalist Bo Lundin. In a book called *Salongsbodlarna* (*The Executioners of the Drawing-Room*), he writes about conservatism in the mass culture, especially crime novels, but in some chapters he talks about what he calls "balloon politics."

In *Goteborgs Tidningen*, a Swedish daily, Bo Lundin and Stellan Nehlmark, a historian, discussed the burning question, is The Phantom an imperialist or not? The Phantom is very popular in Sweden, both in the daily strip and in a comic book. Lundin thought The Phantom to be a strong ruler, who kept down the natives. But Nehlmark considered The Phantom to be a protector of the natives, who guarded them against white villains. Furthermore, Nehlmark was of the opinion that Lundin took the comics too seriously. To that, Lundin wrote that the outlooks on life you find in comics are very important because so many read them, especially children.

Those were the most important contributions to the debate. There were considerably more, attacks on seperate strips, and so on, but they all had one thing in common——no one attacked the comics, as such, as they did in the '50s. There was no talk about comics being dangerous for children, etc. What they didn't like was the content of certain types of comics. Too, many of the critics were fans, members of either "The Swedish Academy of Comic Strips" or "Serieframjandet" ("The Comics Promotion")——or both. =Magnus Knutsson

For comments b y Milton Caniff, please turn to "The Round Table," on page 26.

HUGO PRATT of Sgt. KIRK ©

BY NINO BERNAZZALI · ITALY

Nino Bernazzali and Hugo Pratt

In 1936, Milton Caniff's "Terry and the Pirates" arrived in Italy for the first time, and seven-year-old Hugo Pratt—today, the most important cartoonist in Italy—soon got to know and appreciate it. Indeed, for many years (and particularly in his first strip, "Asso di Picche," "Ace of Spades") there have been many Caniff - like sequences in his work, and Pratt himself has never denied the inspiration of this great American teacher.

Pratt was born in Venice on June 15, 1929. From childhood, he displayed an exceptional gift for illustration (which he manifested before "Terry" by copying Hal Foster's drawings in the Sunday "Tarzan"), and it was during these very early years that he decided to make comics his life's profession.

At 17, in collaboration with friends, he started his first publication—*Asso di Picche*. It contained stories of the title character (an "Italian Batman") and other interesting series, such as "Indian River," "April and the Ghost," and "Junglemen." Asso di Picche had many affinities with Bob Kane's hero. And it is evident that the authors of the series, Mario Faustinelli and Alberto Ongaro, were influenced by Siegel & Shuster's "Superman," as well. The scene of the stories is San Francisco, in an imaginary America like that of the gangster films, and it features newspaperman Gary Peters, who has adopted a costume (much like that of "The Phantom") and a secret identity. He is aided by a partner, a Chinese named Wang. Unlike Superman or Batman, however, our hero has a fiancee: Deanna Farrel.

ASSO di Picche had published eighteen issues when the characters were noticed by Editorial Abril of Buenos Aires, which proposed to transfer all the staff to Argentina, where the stories of A. d. P. continued, as well as those of "Junglemen," created by the illustrator Battaglia.

In 1952, Pratt created "Sgt. Kirk," the story of a deserter who passed over to the Red Indians. Then came the contract with Editorial Frontera, creating new adventures and new characters which we still remember —— "Anna of the Jungle," "Ernie Pike," "Ticonderoga," "Wheeling," and others of minor importance. In 1959, he could be found in London, where he joined the staff of the Daily Mirror Group. Here, he produced pictures for the *Sunday Pictorial*, and collaborated with Fleetway, illustrating war stories. Two years later, he went back to Argentina and rejoined Editorial Frontera. Then, after vacationing in Brazil, he returned finally to Italy, where he began a long working period with *Il Corriere dei Piccoli* drawing "Billy James," written by Mino Milani, new stories of "Anna of the Jungle," "l'Ombra," and many other tales. During the same period, he collaborated with the publisher Torelli, and from this was born stories like "Capitan Cormorand" and "Kiwy, the Son of the Jungle."

Then, four years ago, a new magazine appeared in Genoa. *Sgt. Kirk* united all the material of the Argentine period, and included all the old stories of Asso di Picche—and began the story which temporarily represents Pratts's last work in Italy, "A Ballad of the Salt Sea." Most recently — for some months — it has been serialized in *Il Corriere dei Piccoli*. Mondadori will publish it as a book before the end of the year.

Currently, Pratt writes and draws "Corto Maltese," which had its origin in the "Ballad," for the French magazine *Pif*.

=Nino Bernazzali

NOTE: *Hugo Pratt has just received France's Phenix Prize for the Best Realistic Feature of the Year for "Corto Maltese."*

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FANTAGRAPHICS proudly presents THE ROBERT KLINE PORTFOLIO, an exquisitely produced portfolio of full page illustrations by Robert L. Kline.

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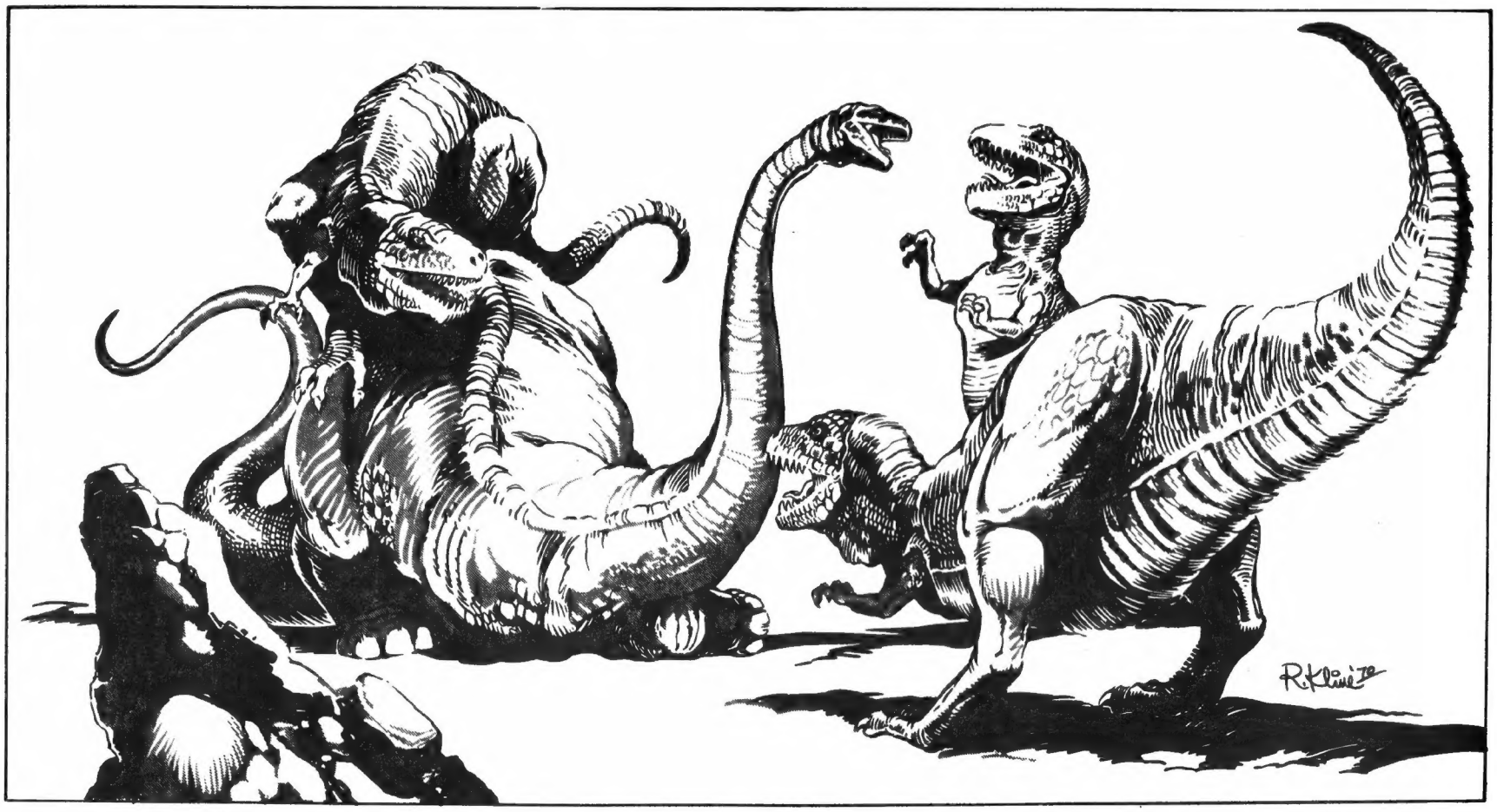
NOTICE: To those who have already purchased copies of the RLK PORTFOLIO, thank you for your support. Publication date has been moved up to November 15, due to the extra cost of three 11" x 17" fold-out sections in the book, and the added time involved in Bob Kline illustrating over 15 new full page drawings for the book.



the ROUND TABLE

THIS IS THE last issue of "The Newsletter of the Graphic Story Arts." With our next issue, the WORLD becomes "The *Magazine* of the Graphic Story Arts"—containing *all* the features of the current newsletter and adding a few besides. The new WORLD will be a *minimum* of 32 full-sized pages an issue, but the main changes will be in improved news and feature coverage.

In the past, when the WORLD was 12 pages, and then 16, and—this issue only—28, there was so little space available that the news always had to be written *first* rather than last, so we'd know exactly how much space was available for features. This slowed the news, and because layouts for the features take extra time, the WORLD's production was delayed.

The only *real* solution is to expand the WORLD, so that we can have enough room for both news and features. The last-minute juggling of space, of squeezing one more feature or news story in, has taken more editorial and production time than all our additional pages will. Now, for the first time, The WORLD can go on a full editorial schedule.

This issue—with eight pages more than the last—was originally intended to be our new standard size. But as I put the issue together, it became clear that a larger version of the old newsletter carried with it many of the same old problems. And so next issue, you'll see a format change, as well—one that will assure you of the *latest* news and the best possible features. I believe it will be an especially fine looking magazine.

Naturally, the larger size will mean that subscription rates must go up. However, the 16-page WORLD was twenty-five cents a copy, and the new 32-page magazine will be fifty cents (actually six issues for $3.00)—so you'll receive *exactly* as many pages for your money as you did before, and I believe the quality will be substantially higher. (Charter subscribers, whose subscriptions expire with issues number 5 and 6 will be able to extend their subscriptions for an additional six issues at $2.00—a savings of $1.00. We particularly want to thank them for their support, and this seems the best way of all to do it.) Of course, all current subscribers will receive the *full* number of issues that they ordered.

You've approved of the old WORLD—our circulation is the largest in our field by far—and I hope you will approve of the new WORLD, too. A magazine is *all* of those who go to make it, writers, artists, editors, and readers, and together I believe we can make GRAPHIC STORY WORLD even better.

When you receive the new magazine in February, please write us and tell us what you think—and in the meantime, if there's something you want to see in the new WORLD, please let us know. Will you?

Next issue, there'll be another fine column by Shel Dorf, the return of Hames Ware's "Whatever Happened to..." profiles of Golden Age greats, a big column about the underground comix (squeezed out of this issue), full coverage of the limited edition press, another—and particularly interesting—animation column by Milton Gray, Fred Patten's book column, new international reports — and the latest news. And more.

I think you'll like it.

=The Editor

*

MILTON CANIFF writes to comment on Magnus Knutsson's report from Sweden (on page 23). It appears that the U.S. Armed Forces deserter faces problems—and receives privilges—the Swedish citizen does not: He says, "(1) The U.S. deserter may either return to his unit—or to the U.S., where he is arrested and faces charges, or he may become a Swedish citizen. He may travel elsewhere *only* if he becomes a Swedish National—at that point he *automatically* becomes eligible for the 20-45 Swedish draft. (2) *U. S. News & World Report, N. Y. Times, Newsweek, Time* and a documentary TV film shot with actual deserters in Sweden note the fact that, (a) U. S. deserters may apply for job (work) permits after so many days in Sweden. During the waiting period they may receive food rations; (b) if a job does not materialize, they may enter school (meanwhile still receiving the 'welfare' payments) to train them for a specific skill.

"It is kind of the Swedes to seek out 'Steve Canyon' in the limbo of the conservative underground press. Could it be that this 'Steve Canyon' sequence stung a bit when it appeared in U.S. newspapers? One has the impression that the Swedish people would be happy if the ex-Yanks would desert back to the mean old G. I. Army."

So strictly speaking, as an alien living i n Sweden, the deserter would be able to avoid military service. In practice, however, he could not live a normal life without becoming a citizen and accepting the duties of citizenship. Living as an alien for twenty years or so, to avoid the draft, would have complications...

BHOB STEWART writes about the animated "Shinbone Alley": "Did you note that Herriman's signature appears in the film itself, worked into the background?" And continues about "Fritz the Cat" (which will be released in January): "Also involved creatively in 'Fritz' was Larry Riley—a tremendously funny and talented guy whose career involved work on Fleischer's 'Gulliver's Travels' and 'Mr. Bug Goes to Town'—and animation of the 'Letters, We Get Letters' sequence for the Perry Como Show. He also masterminded the 3-D comics for Harvey in the '50s."

Our correspondent in France, JEAN PIERRE DIONNET has a request: "Pierre Couperie, the best specialist in the comic strip in Europe (he did most of the research work for *A History of the Comic Strip*, which he edited) is now working on a definitive study of the comic strip artist Frank Godwin whose most well-known work was for 'Roy Powers,' 'Connie' and 'Rusty Riley.' He needs the help of us fans. If you think you can aid him, write me about it, please. My address is 61 Avenue du Consul Nordling, 93 Livry Gargan, France." Jean Pierre also has great news of the forthcoming trip of overseas comics artists to New York for the National Cartoonists Society's Reuben Awards. Organized by the French Society of Comic Art and David Pascal of the NCS, they'll be in the U.S. from April 22nd to the 29th—and artists from Spain, Belgium, Italy, Brazil, and Japan will be coming, too, as well as those from France.

DENIS KITCHEN of the Krupp Comic Works—whose *ProJunior*, drawn by virtually everybody in the business, has just come out—writes us: "Remember the cover of *Mad* 13 with the world's smallest cover, by Kurtzman? And the follow-up which appeared, held by one of Wolverton's twins on the cover of *Panic* 4? Well, we're issuing the new *Get Stung* with the full-size cover—redrawn by Kurtzman. It ought to be done soon past January." Krupp has new offices for correspondence and contributions, by the way: 2578 N. Humboldt Blvd., Milwaukee, Wisconsin 53212.

And HARVEY KURTZMAN himself, comments on our last issue: "The October WORLD was very good—full of things by and about people I'm very fond of. Did you know Rene Goscinny of 'Asterix' and I starved together in the same studio many years ago? And John Benson is one of the best minds in the business of writing about graphics." =The Readers

the GOETHE AWARDS

In 1831, Johann Wolfgang von Goethe enthusiastically commented on the work of Rodolphe Topffer——and inspired him to work further in the field of comic art. Topffer was the first to consider the picture story as an art form——and it may have been due to Goethe that Topffer created his most extensive picture stories. Goethe was, thus, the first big-name-fan in comics, and we're using his name for a series of awards for comic fandom's favorites.

——Don & Maggie Thompson

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WHAT? Awards for 1971 in the comic art field. Eligibility includes professional magazines dated 1971, and fan magazines and underground publications copyrighted or published in 1971. All comic art is eligible. Reprints are elegible, simply because they're not always identified as such when they appear.

WHY? Comics fans have expressed a desire for yearly awards which are prompt, simple, and based on a standard ballot. That was 1970's GOETHE AWARDS—and will be 1971's GOETHE AWARDS, too.

WHEN? Wait until the end of 1971 (to accomodate fan magazines and underground comics published during the year), and then send in nominating ballots. These must be mailed by February 1, 1972. (The second—final—ballot deadline will be June 1.)

WHAT FORM? First is this ballot. Vote for your favorite ONE in each category, except in story and fan magazine categories, where you'll vote for your favorite TWO (not in any order). Any additional listing will disqualify your vote in the category. Then will come the final ballot, with entries based on nominating ballot finalists. NOTE: The final ballot is determined by the nominating ballot, not by whim of any committee; if the nominators——as a group——want something on the ballot, it will be there.

WHAT VOTERS? Any fan can vote on BOTH ballots—one ballot per voter per election. (Obvious box-stuffing will result in destruction of connected ballots.) Additional copies of either ballot are available from us for a self-addressed, stamped envelope (or ten cents). If you don't feel qualified to vote on a specific item, just leave it blank.

WHAT DETAILS? This is the second year of the GOETHE AWARDS. Announcement of final results will be made at the New York ComicCon (on the July 4th weekend)—and in comics news magazines following. Or you can send us a self-addressed, stamped envelope (or ten cents) for a listing. "No Award" and "Abstain" will appear on the final ballot as an option in all categories. You may vote on your own facsimile form, if you prefer.

::::

THE 1971 GOETHE AWARDS NOMINATING BALLOT

(1) FAVORITE PROFESSIONAL ARTIST (The artist can be a penciller or inker, or both. You can even vote for your favorite colorist.)

_____

(2) FAVORITE PROFESSIONAL WRITER

_____

(3) FAVORITE PROFESSIONAL EDITOR

_____

(4) FAVORITE PROFESSIONAL COMIC BOOK (Any kind, in color or black-&-white. The definition of "professional" is not that of money-making, but of nationwide newsstand distribution, thus putting competition on a relatively equal basis. Vote for the title, not the issue number.)

_____

(5) FAVORITE UNDERGROUND COMIC BOOK (This is any comic art publication that doesn't appear on the newsstands. It can be a fan magazine with mostly comic art or an underground title or a mail-order comic art publication from professionals.)

_____

(6) FAVORITE COMIC-BOOK STORY (Any length, as long as it appears in one comic book. Only one installment from a serial would be eligible. It may be from a fan magazine or underground title. Vote for TWO.)

_____

_____

(7) FAVORITE COMIC-BOOK CHARACTER (This can be a solo hero, a member of a group, or even a supporting character.)

_____

(8) FAVORITE FAN MAGAZINE (The all-comics magazines eligible in category 5 are excluded. Vote for the title, not the issue number. Vote for TWO.

_____

_____

(9) FAVORITE FAN WRITER

_____

(10) FAVORITE FAN ARTIST

_____

SIGN YOUR NAME HERE, and type or print your name under your signature. _____

RETURN ALL BALLOTS by February 1, 1972, to:

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HUH? ROGER!- OUT.

FUNNYWORLD 14

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